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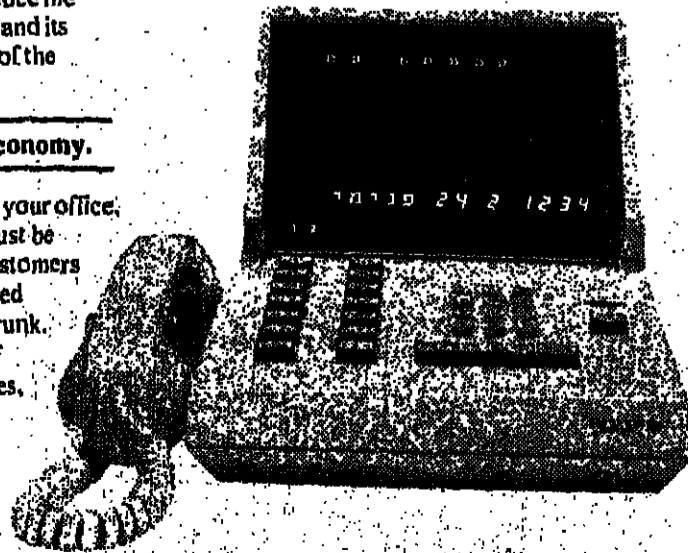
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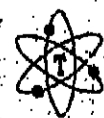
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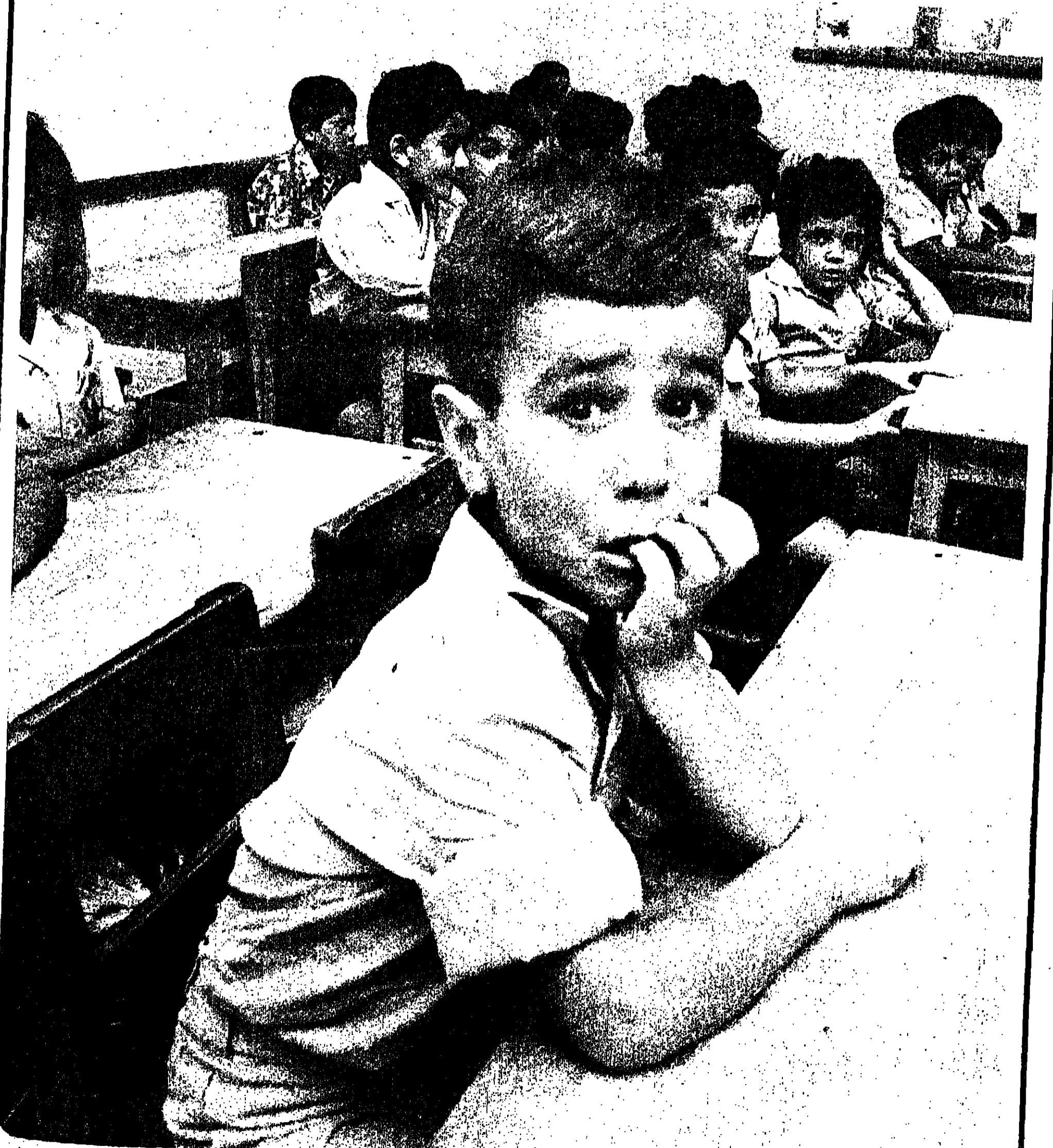


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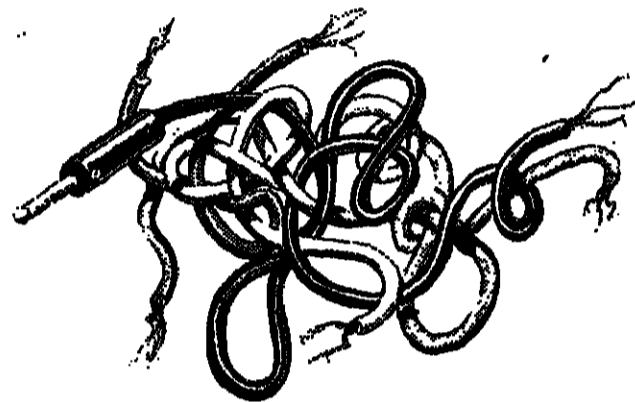
THE JERUSALEM
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First day of school

Friday, August 31, 1979



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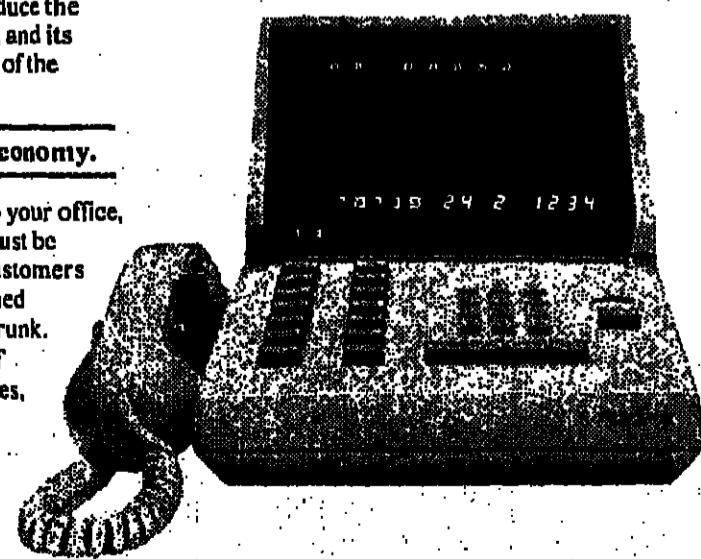
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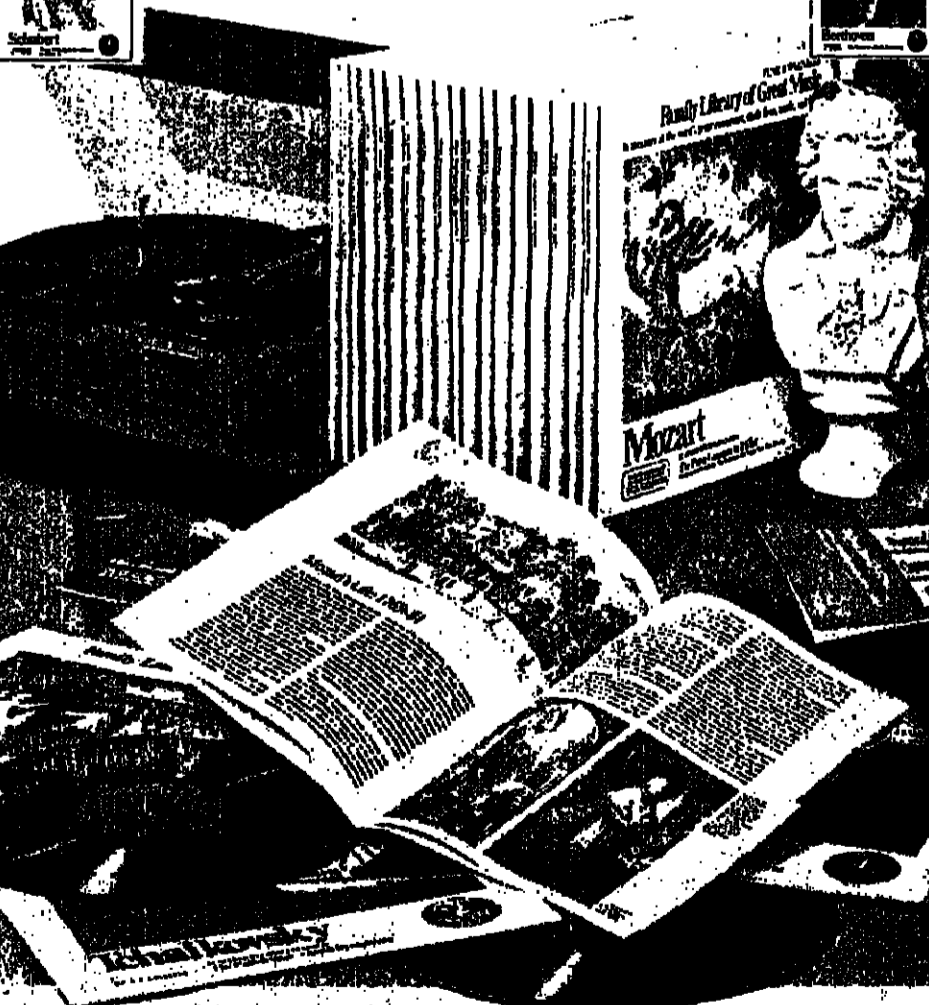
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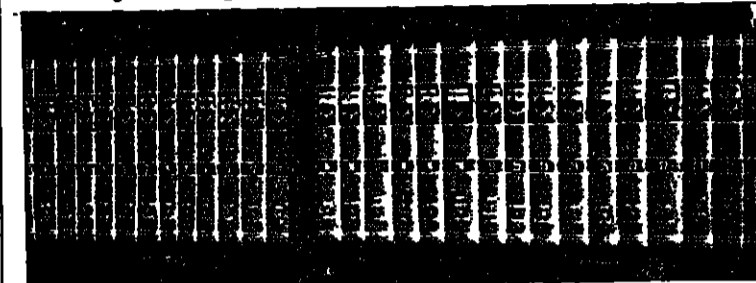
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The Blacks and the Jews

CHARLES FENYVESI sees the recent Andrew Young-PLO affair as a touchstone which may result in the American Black community seeking to become the godfathers of 'the Palestinian entity.'

WE WORK in the same buildings and inhabit the same cities — although few of us live in the same apartment complexes or neighbourhoods. We meet at PTA functions and political rallies, but rarely at a small, intimate dinner party. Even more rare is an invitation, "Why don't you come over for a drink tonight?" We share frustrations created by deteriorating city services and Jimmy Carter's ineptness — but we could kill each other over the issue of racial quotas.

Jews and Blacks were once coalition partners — visceral Democrats on the ward level and natural allies in the now mythological age when civil rights for Blacks was an explosive issue. But after a dozen or so riots, in which much Jewish property was destroyed and pilfered, and countless holdups in grocery stores and muggings, as well as anti-Semitic epithets that have become routine, we look at each other with suspicion and anxiety.

The victims of yesterday's discrimination are the murderous Muzhiks and arrogant Cossaks of today, and the finest and most generous liberals of previous decades have become the hypocritical, condescending, repressive elite, determined to perpetuate a plantation system.

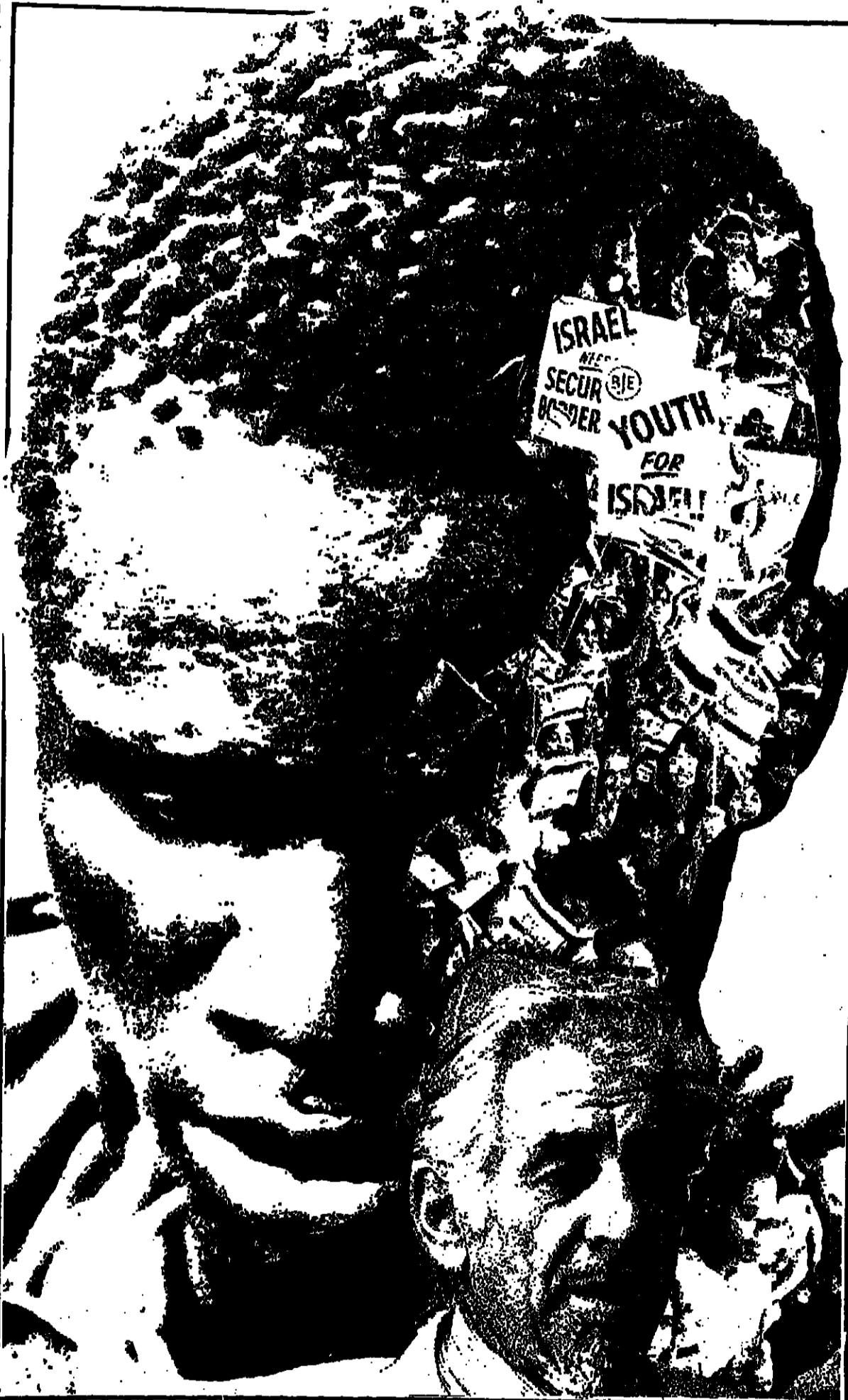
Dialogue, 1950s style, or encounter, 1980s style, will not close the gap in perceptions; to the contrary, unemployment and inflation are opening up new fronts. We are in for an ugly time, with no sign of rapprochement on the horizon.

JEWISH feelings are hurt, we feel betrayed. Our interests are threatened; we feel threatened ourselves. By the terms of the previous generation, we have made it. But we do not feel secure; other minorities, with Blacks as the most powerful, are after our hard-won gains.

These past few years we have already spent more time thinking about Jewish education and just plain good education for our children. We worry about jobs and the economy, and we speak up communally on issues such as Soviet Jewry and U.S. support for Israel. We have lost our patience with quiet diplomacy and counsels of moderation. On issues affecting Jewish security — in Israel or in the U.S. — we feel we must pull all stops each time there is a problem or we perceive a problem.

We approach the White House with a tranquility born during the Vietnam War protests and with a resolve not to be silent as our parents' generation was in the 1930s and '40s.

An American Jewish leader wants to be called a militant. "Never again" has become everyone's slogan. And even among those who find Menahem Begin's West Bank policy intrinsically a reluctant step toward peace, there is a reluctance to stand up and say so in public. Who wants to be a flexible moderate when absolute steadfastness and principled firmness seem to win in every round; and confrontation pays?



BLACKS TOO are feeling their larger slice of the great American pie and have no patience for arguments that the fabled pie is now getting smaller. They demand not just jobs, but the best jobs, not merely education, but its rewards — now. They insist on becoming full partners in American policymaking — and that includes foreign policy. The average Black may not be informed in depth about what is happening overseas, but there is now a Black elite that has built up contacts with African élites over the years, and its members know that being counted as a factor in the American and the international scenes means having a foreign policy. American Black leaders have been looking for a foreign policy cause for a long time. Africa is both too large and too small a

cause, even South Africa and Rhodesia lack the piquancy of the Palestinian issue. African regimes are unstable; it is risky to be identified with any one of them too closely.

American Black leaders may well develop an ambition to godfather the Palestinian entity — a state by any other name. They remember that American Jews godfathered the cause of the Jewish state: their Third World friends, Arabs among them, draw such a parallel often enough.

THE ANDY YOUNG story of August 1979 is a touchstone — the Dreyfus affair, Lea Rabin's Washington bank account and the Bakke case rolled into one. On one side are American Blacks, the PLO and State Department Arabists, and, on the other, the Carter Administration, the Israel Government and American Jewry.

Whether the immediate cause is the by now routine confusion in the Carter Administration or stiff self-righteousness in Jerusalem, American Black leaders are likely to emerge with Young as their foreign affairs specialist and Palestine as their foreign policy platform.

The PLO will have a powerful, up-front, front-page and prime-time American protagonist. And the State Department will no longer be at a loss to refer to a domestic lobby favourable to Arabs, and balancing the pressure of Jewish groups.

For the State Department, which has been forced to repress its opposition to Israel's Palestinian policy, Young expressed their conviction: there can be no Mideast settlement without involving the Palestinians and the one group which has emerged as their representative, the PLO. Ironically, State Department officials, who have raised eyebrows and turned noses ever since Young began practising his unconventional brand of diplomacy, find him as their ally upon his resignation.

The possibility remains that Young simply jumped the gun, moved too fast and too decisively for an indecisive administration, and was therefore sacrificed. But whether he misunderstood his instructions or understood them only too well, Young has not completed his career as a mover and shaker of American foreign policy. He may even return as President Carter's diplomatic troubleshooter. He will certainly play a role — and not only the role that the Black community will doubtless confer on him.

In championing the cause of a Palestinian entity and urging contacts between Israel and the PLO, Young will be speaking not only for Blacks and State Department Arabists, he will also be speaking for a large segment of the American public that remains committed to Israel while believing that there can be no Mideast peace without finding a focus for Palestinian Arab nationalism. □

The author is the editor of the "National Jewish Monthly" published in Washington, D.C.

AT 8 A.M. SUNDAY, the country's schools will open their doors for the beginning of the new school year. For thousands of children, this is a day they have been hoping would never come, marking the end of their freedom of the long vacation and a return to the daily routine of the classroom. For others, Sunday marks an important milestone in their lives as they enter the education system for the first time.

But what awaits them? What is the state of the country's schools as the new year begins?

Though the situation may differ from town to town, the general message coming from the municipalities is both clear and alarming. We are standing on the edge of a deep crisis in education. Far from standards and facilities improving from year to year, they are deteriorating at an alarming rate.

With the municipalities bankrupt and the Ministry of Education either unable or unwilling to provide budgets, school building has ground to a halt all over the country. This summer, in several towns, vital repairs to school buildings were left undone and expansion plans shelved through lack of funds.

THE SITUATION is typified by conditions in Herzliya. The town has a population of 76,000, almost 30,000 of whom are of school or kindergarten age, and is growing at the rate of 5 per cent a year. According to Deputy Mayor Yigal Barzilal, chairman of the town's education committee, this means that another five to eight kindergartens and one new elementary school need to be built every year, to absorb the increase. On Monday, Barzilal took us on a tour of the town to examine the state of the schools less than a week before the school year was scheduled to begin.

The first school we saw was a brand-new impressive-looking structure which is the town's first middle school. Built in the space of one year, it will absorb 700 of the town's children between the ages of 12 and 16. It includes in its grounds a beautiful gymnasium. But, Barzilal said, it is unlikely that the gymnasium will be used, at least not this year, because there is no money to equip it. "We need IL750,000 to equip the gym and the Ministry of Education won't give us the money," he said.

Though the school building is completely finished and equipped, the playground surrounding it resembled a building site strewn with piles of rubble and building materials. Barzilal said that the money had run out before the area around the school could be completed and that as a result, he expected it to be flooded in winter.

"The Ministry of Education doesn't seem to realize that during the time a building is started and is finished, prices rise by 100 per cent. The ministry doesn't make up the difference, and so the municipality is forced to take a bank loan at 80 per cent interest. This is one of the main causes for the present crisis in the local authorities," he said.

The second school we visited was the Weizmann Elementary School, the oldest in Herzliya, founded nearly 50 years ago, with over 1,000 pupils. Barzilal said that at least IL5m. needed to be invested to improve the structure and make essential repairs. "We managed to find about IL300,000," he said. "The building is basically sound but it is old and needs maintenance work. Roofs will leak, there will be complaints about the toilet facilities and no

No room in the classroom

The Dan Region's fast-growing satellite towns are having great difficulty in keeping up with the accelerating demand for more school facilities. The Jerusalem Post's ALAN ELSNER examines the problems on a visit to Herzliya.



(Above) Unfinished gate at Shazar School, in fashionable Herzliya Hatastra. (Below) Vandalism is a problem at the Herzl School. (Photos: Millman)



doubt other problems will develop this year."

HERZLIYA HAS some 22 schools within its municipal boundaries. Of these, only one is a secondary school, but it was the object of bitter protests during the last school year. The pupils organized a strike to demonstrate their dissatisfaction with conditions in the school and they were supported by

this year," he said. Four classrooms have been added to the school. In fact, workers were still putting the finishing touches to them when we made our visit. Parents have been complaining for years that a new secondary school is needed. Even if the present one can be patched up, it is an old building which has served its time and which certainly cannot withstand the pressure of present-day numbers.

"We hope to be able to build a new secondary school with money donated by the Jewish Agency Education Fund," said Barzilal. "In fact, money from abroad is the only hope."

The town of Herzliya is a hive of building activity. New housing projects are pushing the town's borders outwards in all directions and new neighbourhoods are appearing every year. One of these is the well-to-do Herzliya Hatastra and the new Shazar Elementary school, has been built for its children. "This school is supposed to open on Sunday and I still hope that it will," said Barzilal.

But there was still much to be done. "The Arab building workers did not turn up during Ramadan," said the works foreman. "That's what put us behind schedule." There was no road leading to the school, no fence around it, though the gate was in place, and the playground still had to be paved. Inside, 18 of the 24 classrooms were ready but sacks of building materials were lying in the corridors, waiting to be opened for use on an additional four classrooms. Pupils will enter through a side entrance because the main gate will not be used in the initial stage. The school is architecturally impressive both inside and out, but it is still far from being ready.

One of the major problems in the town is vandalism. According to Barzilal, tens of thousands of pounds have to be spent on replacing windows smashed during the summer vacation. "We wait until after the High Holidays to replace the broken windows," he said. "For the first few weeks, it's warm and the children can work in classrooms with broken windows. If we replace them now they will all be smashed over the Rosh Hashana holiday anyway."

There were almost no windows which had not been broken in the Herzl school in the Shaviv district, one of the town's poorer neighbourhoods. The school consists of seven separate buildings made of aluminium. "These were temporary structures erected in the 1950's" said Barzilal. "They are hot in the summer and cold in winter. They should have been demolished years ago. We were ready to build a new school here, but the ministry cancelled the budget. In my opinion, it's a waste of time even trying to repair this school. It's just throwing good money after bad."

The playground was littered with broken glass. We wandered around peering through what should have been the windows to the cramped little classrooms. It was hard to imagine that in one week the playground and the classrooms would be ready for hundreds of children.

THE NEXT STOP was the Ben-Zion Tannebaum Youth Centre, built with the help of Hadassah and Youth Aliya and due to open its doors for the first time next week. This is a special school for pupils who find it hard to fit into a normal educational environment. A sign outside announced that the project was a joint venture of

Hadassah, the Herzliya municipality and the Ministry of Education. Hadassah provided the money for the building, Herzliya will provide the money for equipment and maintenance. And the Ministry? "The teachers. Money? You must be joking!" Barzilal said wryly.

Next, we visited the Yochanan school in Neve Hadar. Here, six new classrooms had been added during the summer and everything seemed ready for Sunday. "It's much easier to add classes than to build a new school," said Barzilal. "But here, we've reached the limit. There's no space for more. But next year we'll need a new school."

The last stop was that new school due to be built this year near the centre of town, and as yet unnamed. In fact, at the moment "the new school" is a peanut field three months away from harvest.

"We paid the field's owner IL70,000 compensation for his crop. Everything is ready: the contractor has been hired, the plans drawn up, and approved by all concerned. There's just one thing lacking and that's the money from the Ministry of Education. Building should have started last week. Now, the contractor has informed us that he won't be able to reschedule the start for another two months, always assuming that we have the money by then," said Barzilal.

It takes about one year to build a school if the work goes at a breakneck pace. Because of the two-month delay on this school, there is no way that it can be finished by next year.

"THIS FIELD OF PEANUTS symbolizes a return to a shift teaching in Herzliya. We are going back to the 1950's. It means that mothers whose children go to school in the afternoons won't be able to go out to work in the mornings. It's not only socially retrogressive. It's also economically disastrous for those families."

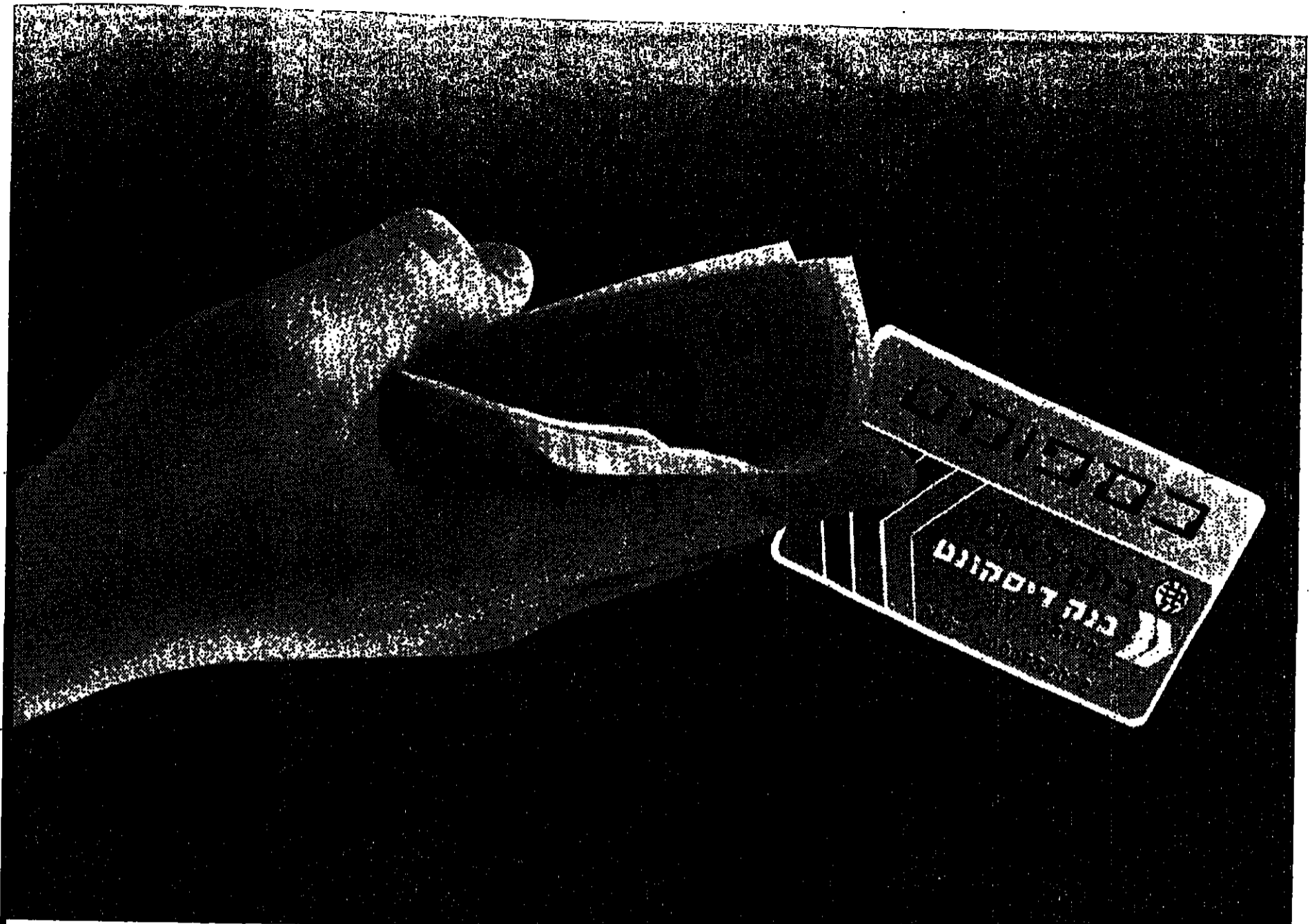
Barzilal reflected on the irony of the fact that Zevulun Hammer, the minister who introduced free secondary education and the long school day, is also the minister who is presiding over a return to split shift teaching. "He's got his priorities sadly mixed up if he can't find the money to build elementary schools for the nation's children."

Thus Herzliya approaches a new school year. One way or another, all the schools will open and all the children will be accepted. But for lack of funds old buildings are crumbling and new schools are not being properly finished.

WERE HERZLIYA'S problems an exception, the cloud looming on the horizon would not look so dark. But at least four other towns in the greater Tel Aviv area — Rishon LeZion, Ra'anana, Bat Yam and Rehovot — share similar worries. They are all suffering a population explosion. Increasingly, young families are fleeing the astronomical housing prices of the inner city and moving to the satellite towns. Schools are needed for their children.

Petah Tikva's mayor, Dov Tavori, has announced that split shift teaching would start in two schools in his town this year. He has proclaimed an indefinite strike until the Ministry of Education provided the budget needed to resume the building of schools.

Sadly it seems reasonably certain that things will get much worse before they start getting better. □



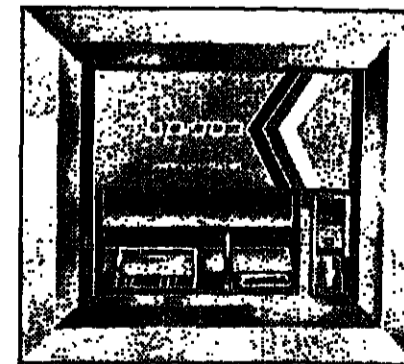
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IN AUGUST 1939, even the squirrels on the roof of the Church of Three Crosses in Warsaw knew that war with Nazi Germany was inevitable — something that had somehow escaped the attention of the Polish General Staff.

Having achieved a splendid, unopposed victory by completing the occupation of Czechoslovakia five months before, Germany was making no secret of its war preparations along the Polish frontiers. Throughout the month tension increased all over Europe as the demands of the Reich for the cession of the free city of Danzig and the Polish Corridor grew more and more insistent.

With the breathtaking announcement on August 23 that Hitler had concluded a non-aggression pact with the Soviet Union, matters reached a climax. The small countries of Europe mobilized their forces. Only in Poland did it seem to be business as usual.

It was only on August 31, when Hitler announced his final 10-point plan for a "just and peaceful solution" of the crisis, that the Polish leaders woke up. The commander-in-chief, Marshal Smigly-Rydz, declared defiantly that the army would not yield a single button. Three weeks later, it was to give up the whole shirt.

The Polish-Jewish press welcomed his statement. The Zionist Congress had just ended in Geneva on a desultory note. The gates of Palestine were practically closed, except for "illegal" immigration. Here at last was an opportunity to fight Hitler. The Polish Jews no longer felt they were alone.

No one expected miracles. People knew that the war would be a long one, but were convinced that with the help of Britain and France they would ultimately achieve victory. After all, the German military press and other authoritative publications had been writing for months about Poland's 2,200 front-line planes, including 500 bombers, implying that the theory of a blitzkrieg, a lightning war, could not be applied to that country.

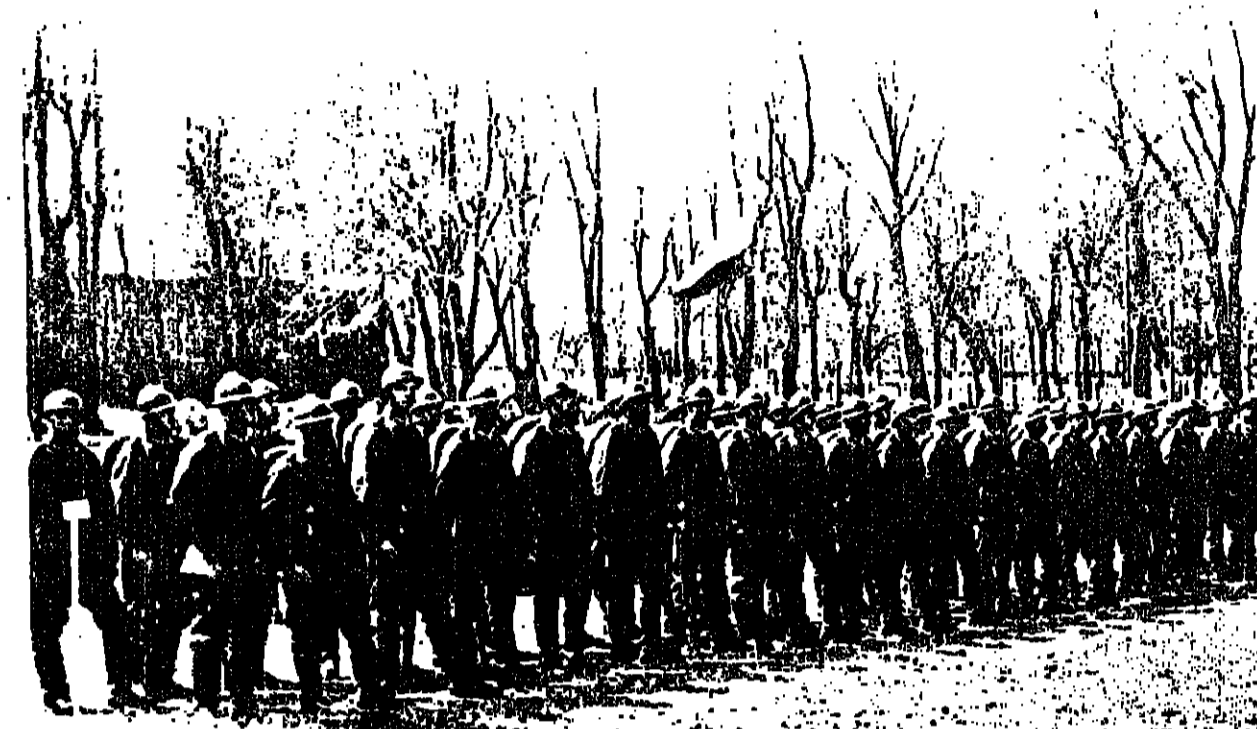
Poles accepted such statements in good faith. Events were to prove that the claim that the distance from Berlin to Warsaw was equal to the distance from Warsaw to Berlin was utterly false.

I WAS STILL half asleep on the morning of Friday, September 1 when the sirens woke me to full consciousness. We had had routine test alarms before, but this time the prolonged rising and falling wail was accompanied by the thud of heavy explosions from the direction of the central railway station stores. After weeks of speculation as to whether war would or would not break out, we all realized that the answer had come at last. This was the real thing.

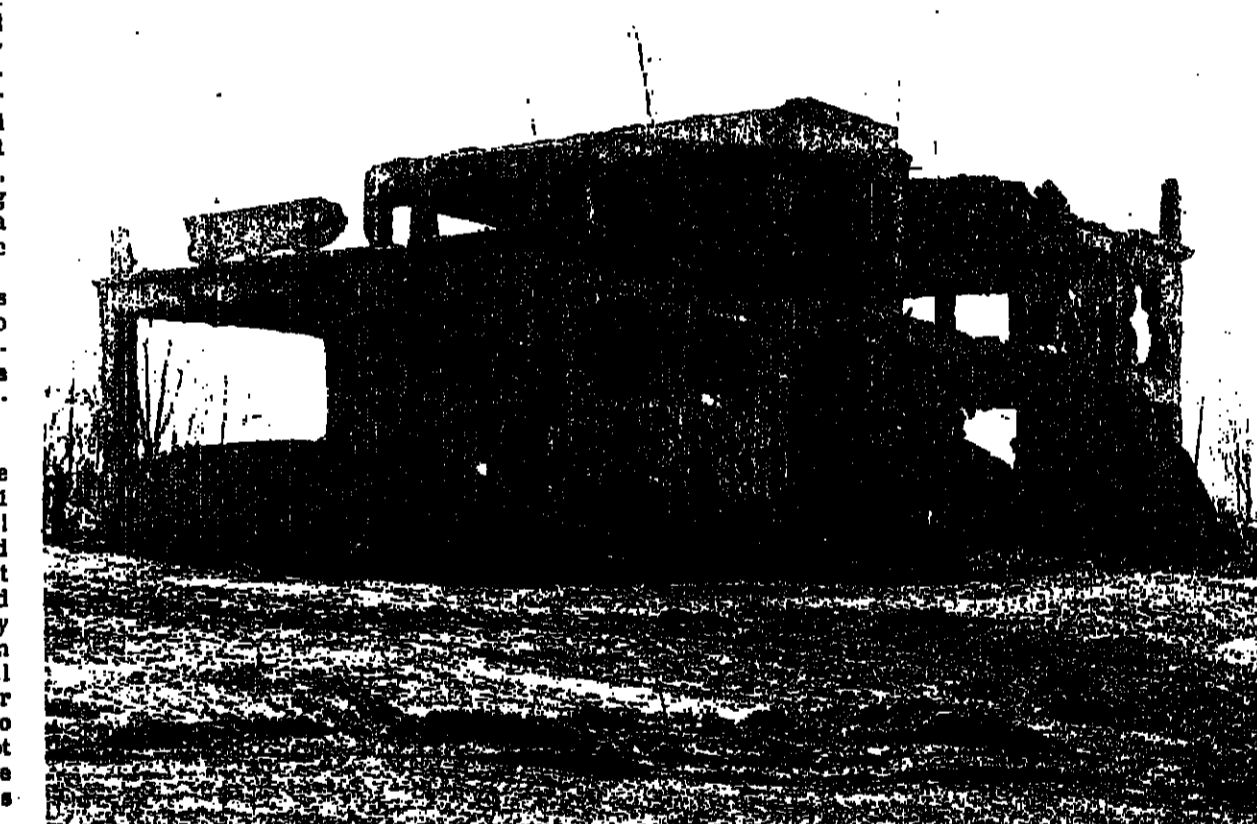
There was a certain sense of relief that the time of indecision and apprehension was over. There had always been the gnawing fear that the Poles might give in to the German demands, and this would have meant cruel anti-Jewish oppression. There was the fear that Britain and France might renege and offer further appeasement to Hitler. Now we knew that there was to be no turning back. We tried to listen to the Warsaw radio station, but it had interrupted its normal programme and was broadcasting some incomprehensible anti-aircraft defence instructions. It was from Radio Koenigsberg, the German station most clearly received in Poland, that we heard the claim

The day the Nazis went to war

Forty years ago, on September 1, 1939, Hitler's troops invaded Poland. ALEXANDER ZVIELI was in Warsaw on the first day of the war.



(Above) Polish army unit at Westerplatte, near Gdansk, where first shots of WWII were fired on September 1, 1939. (Below) The battered ruins of the Westerplatte barracks, preserved as a monument by the Polish government.



that at 5:30 a.m. Poles had attacked the German frontier-post at Gliwice, and that mighty Germany had to fight to save its national honour. The communiqué was followed by soldiers' songs and martial music.

WHEN A WAR breaks out, what do you do once the initial excitement dies down and the first thrill of fear is calmed? My father left his breakfast uneaten and hurried off to his printing press, the fortress he had devoted his whole life to building. This being the first day of the school year, my mother went off to the school where she had taught for the past 20 years, determined

to keep it open. My sister ran over to her friend's house, hoping to get some more news there. I was left alone to digest this entirely new experience, something I'd read about in books but never imagined happening to myself. I went to the window and was surprised to find that everything looked exactly the same as yesterday, except for the children hurrying to school as if this were the beginning of any other term.

Time lay heavy on my hands. Here we were with the war started, our lives at stake, and there was apparently nothing for me, an able-bodied 18-year-old, to do. The normal thing would have been for a young man like me to

go and join up; but when I had graduated from high school two months earlier, the army had postponed my military service, without giving me any reason.

A Jewish friend, better versed in government tactics, had explained that, as a high-school graduate, I would have been eligible for an officers' course, something the authorities wished to avoid. So until the army decided to conscript us into the ranks, we young Jews must sit and twiddle our thumbs. The Poles might be ready to fight the Nazis, I thought bitterly, but they had embraced some of their doctrines and we were all being subjected to discrimination.

Before long, bitter thoughts and increasing restlessness drove me into the street. Antoni, our greatly respected Polish gatekeeper, stood idly in front of the house. The hard-drinking ex-corporal held his old army cap in his hand, and watched three little black and gold specks streaming across the sky at a great altitude.

"Ours?" I asked, trying to follow their course. The planes were extremely difficult to watch, sparkling like diamonds in the brilliant sunshine.

"Devil knows!" swore Antoni. "The war's started," I told him. "We heard it on the radio. We've been brutally attacked, but we win in the end."

Antoni gave me a hard look then turned away and spat. He apparently had much less respect for the Polish general staff than would have expected.

"Don't be a fool," he laughed. "You know where we are going to get it?" He swore again. "Right here." He pointed to a soft spot below his belly.

I have never forgotten this short lesson in strategy. It was Antoni, who taught me to respect the logic of simple folk. Little did we know how right he was to be proved.

THE GERMAN army's 1,880,000 troops, 2,200 tanks, some 10,000 artillery pieces and over 2,000 planes (including 1,400 combat aircraft) were opposed by a much weaker Polish force of less than one million men, 800 light tanks fewer than 4,000 artillery pieces and fewer than 400 operative combat planes — and not the 2,000 we had been led to believe. The planes that were now expected to stop the German blitz were much inferior to the Luftwaffe's design, speed and firepower.

How ignorant we were of the actual facts. The man in the street read the newspapers and did not realize that he was being deceived by false statistics. The Poles boasted that they could put a two-million-strong army into the field that if hard-pressed they could raise the number to three million. And we were soon to find out that our petrol stores were either empty or had been bombed out. The expected raid on Berlin was never to take place.

As I crossed the Jewish quarter on my way to my father's press, it was impossible to guess that we were already doomed. The weather was perfect and the German troops apparently were still long way away. I could not feel optimistic. After all, the Polish army, I believed, could hardly claim to have been caught unawares by the nature of the German attack: they had been warned a thousand times. There was also a British-French alliance. The world didn't seem to be too bad a place, even if war had broken out.

I would certainly have laughed that morning at anyone who told me that in less than four years a single high-rise building would be left standing in Warsaw; but long before that the whole Jewish quarter would have been reduced to rubble and its more than half-million Jews would have shared the tragic fate of their brothers in the rest of Nazi-occupied Poland.

BUT IF I remember right, Jewish Warsaw on this Friday morning seemed far less than usual. People were gathered at street corners, jabbering in their quick Yiddish, their hands gesturing fast and desperate. Some shops the first war-time queues had formed. People remembered World War I,



Busy courtyard off Nalewki Street in Warsaw's Jewish quarter, photographed by Roman Vishniac in 1938. (Photo: by courtesy of Beth Hatefutzoth)

hunger, disease and shortages, were hastening to buy food, shoes, cloth and coal. Tension was perceptibly in the air.

A red-eyed woman passed me. Were these the first tears of war? When a group of soldiers walked by the old prison of Pawiak, someone cheered and the soldiers responded as if this was really no concern of theirs. They hardly looked like eager fighters. No, during these first hours of war there was little enthusiasm and plenty of subdued apprehension.

There was another air-raid alarm and some heavy explosions difficult to distinguish from afar from anti-aircraft artillery fire. It seems to me in recollection that this particular alert was never called off. Some people sought shelter in nearby houses, others went to see what was going on. Some of those who had taken shelter soon emerged to make a dash for their destination. If there were any air-raid preparations, they simply broke down. By the time I arrived at my father's printing press everyone was out on the streets again.

IN THOSE DAYS the printed word still carried magic weight with the Jews of Warsaw, and our press, situated in the very heart of the Jewish quarter, at No. 10 Pavia Street, was a natural meeting place for the intellectuals and Zionist leaders it served.

Once, in 1938, word got around that Ze'ev Jabotinsky was inside, and a big crowd gathered, clamouring for him to address them. The burden of his speech was that the Jews should get out of the country. They applauded the way he spoke, but no-one seemed to be greatly impressed by what he was saying.

Dr. Moshe Kleinbaum, to be known later as the Communist MK Moshe Sheh but still a General Zionist; Menahem Begin

and his Revisionist lieutenants; Isaac Bashevis Singer and other great Yiddishists — they all used to sit there waiting for their latest articles to come off the machines. The place was like a cafe, a resting place for all those for whom the smell of the Hebrew, Yiddish or Polish printed word was the most invigorating perfume.

Hehalutz members who identified themselves only by a Hebrew first name; agents smuggling immigrants and arms into Eretz Yisrael; Irgun men plotting their war against the British Empire; refugees from Germany; Bund leaders seeking their people's renaissance in anti-Semitic Poland — they all used to sit, even sleep, there, drinking endless glasses of tea, eating their sandwiches and carrying on endless discussions that lasted until the early hours.

FRIDAY MORNING was usually a cheerful time. The daily paper was out, the weekly magazines were already being sold on the streets. I hoped that someone might have considered printing a special edition, but I was wrong. The Polish official communiqués, slow in coming and terse when they arrived, had apparently very little to brag about.

In my father's office, behind a closed door, enveloped in heavy cigarette smoke, a group of workers, typesetters and printers, proof-readers and journalists were listening to the German radio.

Hitler was just addressing the Reichstag in the high-pitched, hysterical tones we knew only too well. The Germans, having broken their 10-year non-aggression pact, were crossing the Polish borders, many towns were being bombed from the air, the first dead and wounded were being counted in

Warsaw, but Herr Hitler spoke of eternal peace. Germany wanted peace.

He spoke of Versailles, of how the persecuted German people would never be ashamed again. He accused Poland of foolishness and bad faith. He had, he claimed, spent three whole days waiting for the Polish plenipotentiary, who had failed to come to negotiate a settlement. He thus had no choice but to defend Germany's honour.

He would not take off his uniform, he promised, until this campaign was over. But, he stressed, he had no demands against Great Britain or France. This was his game. A terrible fear ran through all of us. We all understood that he was trying to keep our only allies out of war.

I met my father's eye, and saw my own doubts reflected there.

Would perfidious Albion, the Britain of Chamberlain and the Palestine White Paper, the France of Daladier and fascist, right-wing racists, change their minds and fail to declare war on Nazi Germany? How strong was the free world alliance? How long could Poland hold out alone and survive?

This was the first noon of war. The first shots had been fired against Poland, but the political issue was still in the balance.

We all hurried home. The press was left empty and deserted. Copy that had been set yesterday was no longer of any use. Tomorrow's copy was anybody's guess. The future loomed threateningly from behind heavy clouds of fear and uncertainty.

That Friday, the Jews of Warsaw prayed as never before. The synagogue at Tomackie was full to overflowing and large crowds stood and prayed outside. People cried to the Almighty to have pity on them and their children. They begged for mercy for themselves and all those who might die on the battlefield.

Long after midnight, my father took me to the press once more. There he hid some of our valuables under one of the linotype machines, deeply cemented in a large hole. I have never found out what happened to those gold coins, patiently saved over the years. Today another building, on another street bearing the same name, stands where our press once stood. The lost treasure was but a tiny speck of the wealth Polish Jewry had gathered for centuries to lose irrevocably within a single day.

The laconic, almost pathetic radio communiqués of that first day had failed to tell us the whole story of the disaster. The German panzers were already deep inside Polish territory. The ring of steel and fire was stronger than isolated acts of heroism. The Poles were thrown back, and often whole divisions beat a hasty retreat. The Polish cavalry was brutally slaughtered.

The only good news was that France and Britain had at last delivered an ultimatum demanding Hitler's withdrawal as a condition for further negotiations. They finally declared war on Sunday.

But by Sunday it was already too late to save Poland. The German army marched to total victory. The carefully prepared Fifth Column spread havoc and sabotage in the rear. The corridor linking Warsaw with the Baltic had been cut, industrial Silesia lost. The first German patrols reached Warsaw over the next weekend and the capital became a fortress that held out desperately until the end of September.

But that is another story. □

Sand cats...

...and horse-shoe bats

(Photo: Amikam Shub) as well as
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A friend on the radio

To judge by the questions they ask him, children seem to trust radio personality Yitzhak Noy. LEAH ABRAMOWITZ talks to him and his colleagues on the popular afternoon broadcast for the younger set on Kol Yisrael's First Programme.



(Left) The team at work in the studio. (Above) Yitzhak Noy, Nili Hameri (below) Raya Admoni and Miriam Hermann-Badt (Photos: Alisa Auerbach).



THE VOICE coming over the radio is melodious and warm. "Shalom hevraya," it says, and all over the country kids know that their friend Yitzhak Noy is on the air.

No one knows for sure how many youthful listeners tune in to the First Programme's 90-minute broadcast for children at 14.10 every day, but judging from the number of letters, postcards and drawings it attracts, it is certainly one of Kol Yisrael's most popular. There is a never-ending response to Yitzhak's invitation to his audience to share their problems and express their opinions.

"I want to raise a cat," writes one six-year-old in large, carefully dotted letters. "Put my mother won't let me. Yitzhak, what should I do?"

A third-grader from Tel Aviv has a good suggestion for the thumb-sucker whose problem was aired on a previous programme: "Tell him to put a plaster on his thumb and then when he starts sucking it, he'll remember and he'll stop."

A little girl from Hadera, who specifically requests not to be identified by name, asks: "When I watch TV, my sister asks me all kinds of questions that I don't know how to answer. She makes me angry. What do you think I should do?"

Yitzhak is everyone's pal. He takes each letter seriously, even if he can't possibly broadcast it. The children confide in him and trust him. His approach is fair, down-to-earth, but very understanding and sympathetic. He never plays down to a listener; he treats the wishful cat owner as an equal, on his level.

The bearded, 30-year-old self-effacing anchor-man who is smart enough not to appear modest, returned to Israel and the Children's Hour two years ago, after seven years in the U.S. There he earned a doctorate in American Jewish history and taught at Brandeis University. He

now teaches several hours a week at Tel Aviv University. He and his wife Nurit, a social worker with a wide range of interests, and their five-year-old son, Roy, live in the Jewish Quarter of Jerusalem's Old City.

YITZHAK has an unusual approach to childhood.

"It's very hard to be a child," he says. "The child's world is complex and cruel. Not only that, but adults treat children as a less-privileged class. Why should adults be automatically entitled to respect from children? Respect has to be earned, no matter what the age of the person, depending on personal evaluation."

"It's a big problem for the child to find that there are weaknesses. Even adults have weaknesses, and somewhere along the line he'll have to realize that parents too aren't perfect. They have to listen to their parents, true; but grown ups are human and need to be understood, just like their sons and daughters."

Yitzhak is definitely on the side of the anti-hero. He feels the Steve Austin syndrome is uneducational because it makes viewers have unrealistic expectations of themselves and their environment. To the little girl in Hadera who doesn't know how to answer her sister's questions, he simply suggests: "Admit you don't know everything. Tell your sister that there are some things you know and some you don't. That's all."

He knows that his "advice to the innocent" could be considered the exclusive territory of psychiatrists, psychologists and social workers, and that he is just wishful cat owner as an equal, on his level.

The "live" replies to Yitzhak's

young listeners' letters are interspersed throughout the taped stories, plays, quizzes, games and songs that make up the bulk of the three programmes he presents each week. On the other days, they are presented by Nili Hameri, one of the directors of Children's Hour, and Raya Admoni.

NILI HAMEIRI, as veteran performer and announcer, has been with the Children's Hour for almost 20 years. She is in charge of the programmes for the younger children (aged 4-9), while Tamar Liebes directs material meant for the 9-to-13-year-olds.

Nili explains that she usually opens with a story or play meant for the youngest listeners which lasts no more than 10 minutes, since they can't sit still longer than that. The 6-9-year-olds generally get 25 minutes of varied fare: a story; an easy quiz; and some song requests. The last 25 minutes are geared for the 9-13-year-olds and include such things as a Sherlock Holmes episode, instructions on how to care for goldfish, and — most original and effective — a panel of children, led by a psychologist, discussing the problems that bother youngsters. They cover such matters as boy-girl relationships in the upper classes, children who have lost a parent, what to do when you're shy, fat, embarrassed or not accepted in the class. Yitzhak Noy, who doubles as a writer, produces introductory sketches for this feature.

On Wednesdays, there is an additional hour for call-in questions to experts on special subjects, also mostly of interest to the older listeners. Of course, many children don't bother about the age level and listen right through the whole programme.

THE CHIEF purpose of the programme, in Nili's eyes, is to entertain — with entertainment of good taste. There is no Kotlko or Chasamba on her schedule, as the kids get those silly though popular

stories anyhow. There is an effort to give the Israeli child the best of the world's classics in translation, but as much as possible her aim is to encourage the writing of original material.

"Most of the sketches and stories we receive are unfortunately mediocre. Very little is of high quality," she says.

"Good" material is usually replayed after three or four years, by which time Nili estimates the programme has gained a new audience. For example, they have done a re-run of a rollicking series that Yitzhak wrote for the show eight years ago, based on his own experiences as a boy in Moshav Neta'im — a kind of Middle East Tom Sawyer.

The themes of the scripts are sometimes imaginary, sometimes outright educational, but they often deal directly with real-life problems. Nili has just accepted a script dealing with divorce in the family which she feels (after consulting a psychologist) deals with the issue correctly and is also well-written. The series *Nissan and Rachamim of Shikun Dalet* showed the life of the "other Israel," so often forgotten or overlooked by radio, TV and other writers.

Like Yitzhak, Nili never set out to become a director of children's radio shows. She simply loves kids and understands them. The rest, time and experience have added.

THE REAL veteran of the programme is Miriam Hermann-Badt, who has been in broadcasting since 1947 and is in charge of all programmes for children and youth. Traditionally, ever since broadcasting began in this country in 1938, the Children's Hour had been on the air in the late afternoon, but it was moved forward to 2 o'clock when a special show to entertain children in the shelters in the Six Day War proved that this was a popular time-slot. This was providential, for shortly thereafter came television, with children's programmes

beginning at 4:00 p.m., which would certainly have siphoned off much of the Children's Hour's audience.

Miriam feels the programme has a unique contribution to make among new immigrant children from "Anglo-Saxon" countries.

Many of the stories broadcast are familiar to them — e.g. *Noddy*, *Alice in Wonderland*, *David Copperfield* — and their cultural adjustment is thus made easier. Moreover, the actors and announcers use easy, grammatically correct Hebrew pronounced slowly, which helps newcomers to learn the language faster and painlessly.

However, even more important is the department's special effort to widen their scope in order to attract children from development towns, slum neighbourhoods, and underprivileged families who are not naturally radio listeners.

Of Miriam's tiny permanent staff of 10, one full position is devoted to this essential task, and all the members of the Children's Hour team give lectures and make personal appearances in outlying regions to schools, parent groups and tutors for this purpose. The rationale is that radio listening is good for you. Children learn a great deal, even how to sit still and listen. They also build an attachment to a far-off voice in Jerusalem, a kind, supportive father-figure; a thoughtful, deliberate voice which weighs the pros and cons of every subject and starts a new trend of thinking with "Nanah" ("Let's assume...").

There are undoubtedly thousands of children from Dan to Beersheba who would agree with the young listener from Netanya who wrote: "Dear Yitzhak, I don't think you should pay attention to the kids who claim you talk too much or in a childish way. Just tell them: 'I talk the way I talk and not like anybody else. If you don't like it, don't listen.' Here in Netanya almost everyone listens to your programme and loves it." □

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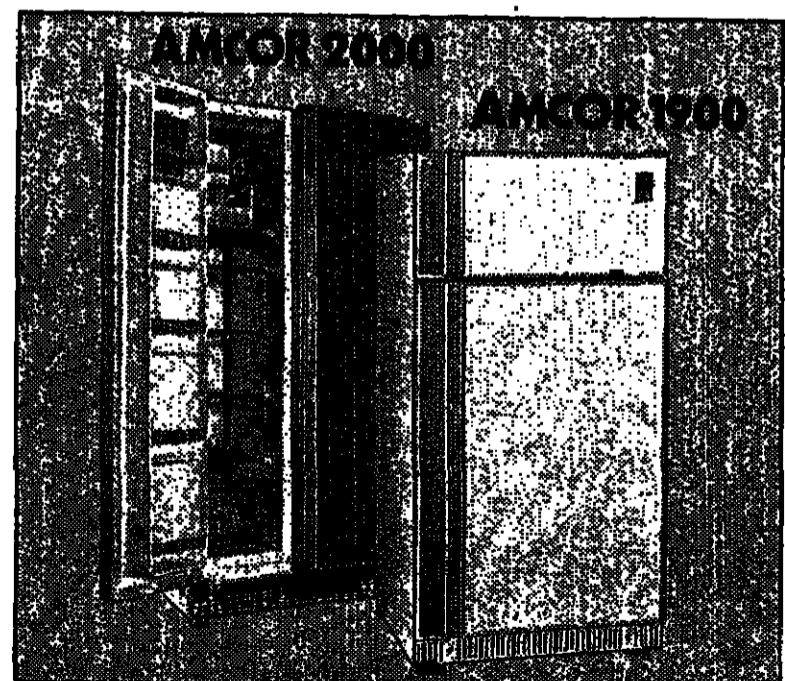
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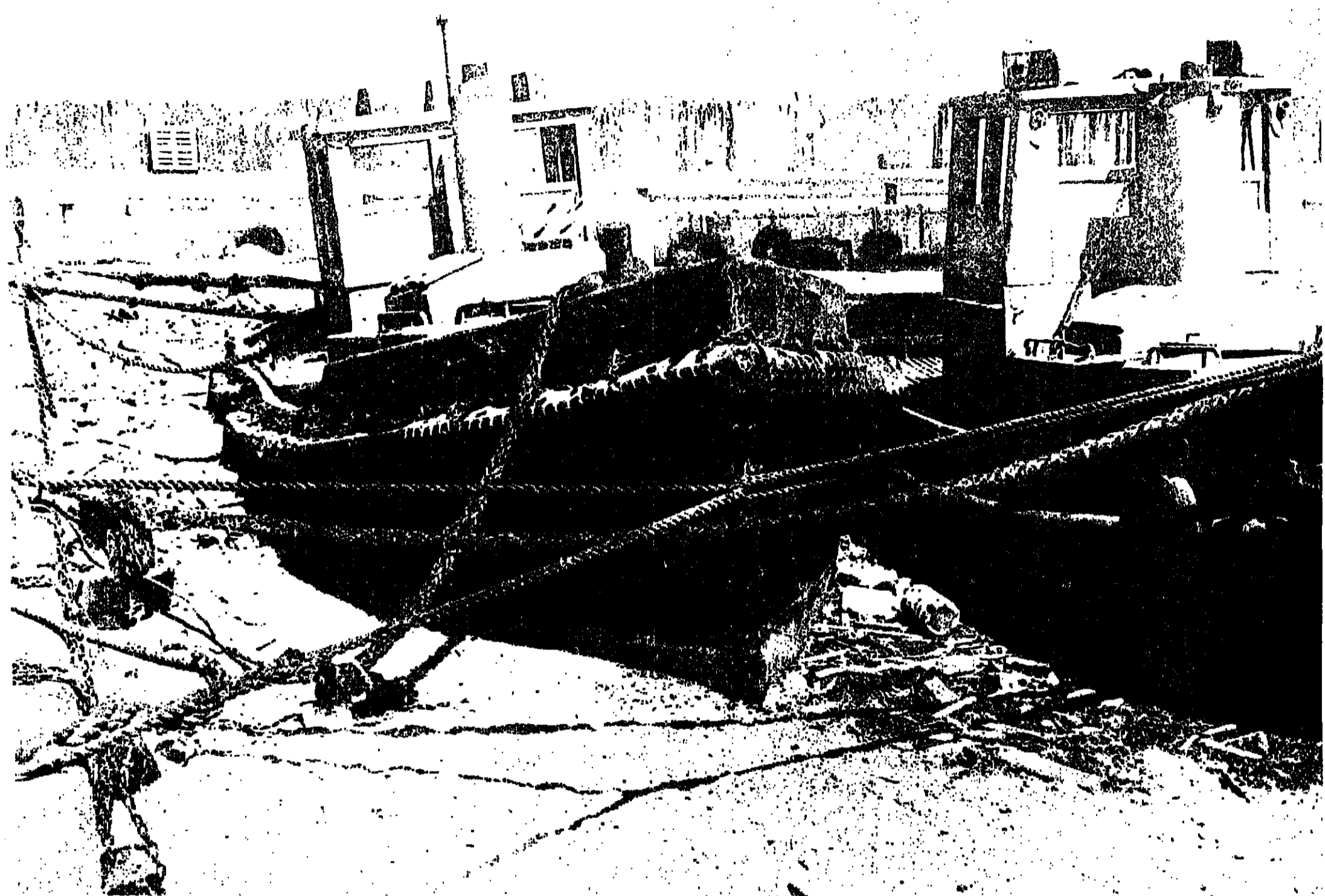
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THE FUTURE-FRIDGE

A port without ships



RUSTING cranes, permanently beached tugboats and collapsing concrete walkways cover the past dreams of glory of Tel Aviv's old port. No longer does the "Gate of Zion" receive new immigrants by day, and smuggled rifles and ammunition by night. The Hagana's secret training centres, which existed here before the War of Independence, are now only vague memories in the minds of a few survivors.

One must take care, in the docks area, to avoid tripping over cracked concrete, some of which has slipped into the sea.

The cranes that sit there now are not valuable even as museum pieces. In 1986, when the port was first opened, these cranes unloaded about 200,000 tons a year.

These are the cranes that, in 1947 and 1948, unloaded crates of Czechoslovakian rifles and ammunition that would help in the struggle to win independence. These are the cranes that unloaded, late at night, disassembled airplanes.

Between 1937 and 1938 alone,

Text and photos
by David Joroff

over 26,000 new immigrants came to this country through this port. Many of them came in illegally. It was hoped that by 1980 the port would serve 1,000 ships annually.

PERHAPS the fatal flaw was that, unlike Haifa and Ashdod ports, Tel Aviv was designed as a shallow water port. Ships had to anchor at sea. This proved crippling economically, and, in 1985, the port was officially closed to international traffic.

The nearly 10,000 square metres of warehouse space, the office buildings, the sea wall and even the main gate, still intact, have come to serve other purposes.

Some of the old warehouses have been remodelled extensively, and serve both as storage and sales areas for wholesale and retail businesses. One firm specializes in making props for movie companies. Then you have

a storage area and truck stop for UN vehicles coming and going from Lebanon and Sinai; a diving school; a small boat maker; and a warehouse for plumbing fixtures.

ARIE SCHWARTZBACH, who started work at the port in 1986 as chief accountant, is now manager of both Tel Aviv and Jaffa ports. After 43 years in the same office, he still finds his work challenging; although the port today employs only 10 people (including guards), Schwartzbach looks ahead to a vibrant future.

He reports that the present commercial use of the port area is only a stop-gap measure to allow the port to survive financially until his new dream can be realized. He feels that the future of the port lies in the construction of a large hotel-marina complex. It would be, he explains, a place for families, where children would be as welcome as adults.

But maybe the cranes could be left in place, no matter what the future of the port. They would be a suitable monument to a dream.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem
THE BEST OF SHALOM ALEICHEM - Stories by the famous Yiddish writer, performed by Heinz Bernard and Michael Schneider. In English. (King David Hotel, tomorrow at 9.30 p.m.; Hilton, Thursday at 9 p.m. Show at Hilton includes free drink and "Songs of the Shtetl" with Gladys and Danny.)

LE BOUCHEE - Film by Claude Chabrol. (Jerusalem Theatre, today at 2.30 p.m.)

CINCOAFE - Film, coffee, and discussion. "The Blue Angel" with Mariene Dietrich. (Tsavta, 38 King George, tomorrow at 9 p.m.)

JERUSALEM - Film, coffee, and discussion. "The Blue Angel" with Mariene Dietrich. (Tsavta, 38 King George, tomorrow at 9 p.m.)

PIANO BAR - Jazz and blues with pianist Nahum Perekovitch. (Tsavta, tonight at 9.30 p.m.)

Tel Aviv
DAVID BROZA - (Tsavta, 30 Ibn Gvriol, tomorrow at midnight)

ESPRESSO GENERATION - With the "Hakol Over Habibi" group. (Belt Hehayal, Weismann and Pinkus tomorrow at 9 p.m.)

EVENING WITH SHLOMO GRONICH - (Tsavta, Monday at 8.30 p.m.)

IN A PANIC - (Belt Arlosoroff, 6 Bellinson, Wednesday at 9 p.m.)

LIFE IS NO HONEYMOON - With Gad Yagil and Hanna Laalov. (Belt Hehayal, Monday at 9 p.m.; Ohel, Thursday at 9 p.m.)

LITERARY EVENING - (Tsavta, Wednesday at 8.30 p.m.)

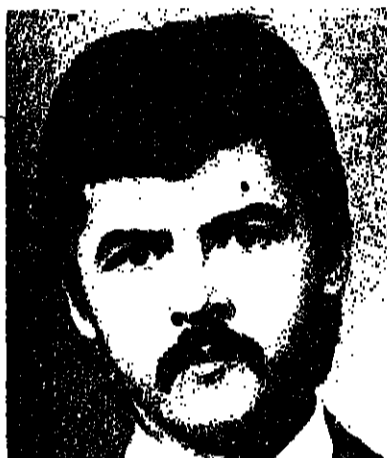
NIGHT IN ACHZIV - Arif Elstein and Shalom Hanoch. Disco till early morning. (Achziv national park, tonight from 10 p.m.)

TEVIKA PIK - (Belt Hehayal, Tuesday at 9 p.m.)

YEHORAM GAON - (Belt Arlosoroff, tomorrow at 9 p.m.)

Haifa
THE ESPRESSO GENERATION - (Shavit, Rehov Haaport, tonight at 9.45)

YEHORAM GAON - (Ora, Rehov Herzl, tonight at 9.45)



Ian Ronosa, 1st Prize winner of the 1976 International Harp Contest, will perform at the opening ceremony of the Seventh IHC.

Other Towns
GAZOL - (Ramat Gan, Ordea, tonight at 9.45; Helchal Ha'ashur, Tuesday at 9 p.m.; Tiborias, Chen, Wednesday at 9 p.m.)

HAGASHASHI HARIVER - (Nes Ziona, tomorrow at 9 p.m.; Totvata, Sunday at 7 and 9 p.m.; Dimona, Wednesday at 9 p.m.)

IN A PANIC - (Kiryat Bialik, Bayvon, tonight at 9.45 p.m.)

LIFE IS NO HONEYMOON - (Neva Sha'anun, tonight at 10; Kfar Tabor, Wednesday at 9.15 p.m.)

TEVIKA PIK - (Rahovot, Wednesday at 9 p.m.; Ashkelon, Rahal, Thursday at 9 p.m.)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
DINNER THEATRE - "The Typist" by Murray Schell and "The Sugar Plum" by Israel Horowitz. In English. Plus gourmet dinner. (Diplomat Hotel, Monday and Thursday at 8 p.m.)

FUNNELS - Puppet theatre for young and old. Presented by Bo Badim. (Tsavta, 38 King George, tomorrow at 11 a.m.)

ON LIFE AND DEATH - Puppet theatre for adults. (Khan, opposite railway station, Tuesday at 9 p.m.)

A STREETCAR NAMED DESIRE - Tennessee Williams' play produced by the Haifa Theatre. (Belt He'Am, 11 Bezalet, Thursday)

THE RADIO - Evening of satire with Raviel Amit, Yael Roel, Moshe Timor, Ye'akov Trush. (Khan, tomorrow at 9 p.m.)

Tel Aviv
BIOCYCLE FOR A YEAR - Poorly done documentary about the Haifa Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Nola Chilton, who also initiated the Project. (Tsavta, 30 Ibn Gvriol, tomorrow at 9 and 10 p.m.)

DEAR LIAR - By Jerome Kiltz. Based on the letters of George Bernard Shaw and Mrs. Patrick Campbell. Produced by the BeerSheva Theatre. (Tsavta, Thursday at 8.30 p.m.)

THE FALL - By Albert Camus. Translated and directed by Nika Nihal. (Belt Hoven, Dizongoff St., tomorrow)

LUCK, AMULETS AND THE EVIL EYE - The Yuval Theatre's new play about the beliefs, customs and superstitions of Israel's different communities. (Belt Barbour, Monday at 8.30 p.m.; Ohel, Belt Arlosoroff, 6 Bellinson, Tuesday at 9 p.m.; Belt Hehayal, Weismann and Pinkus, Wednesday at 9 p.m.)

METAMORPHOSIS - Kafka's story directed by Steven Barkoy. Produced by the Haifa Theatre. (Bat Dor, 30 Ibn Gvriol, Wednesday)

NA'IM - From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tsavta, Tuesday at 8.30 and 8.30 p.m.)

STANISLAVSKY, STANISLAVSKY, STANISLAVSKY - By Miki Gurevitch. (Tsavta, Tuesday at 8.30 p.m.)

Haifa
THE FALL - (Belt Rothschild, tonight)

THE LECTURE - By the Haifa Municipal Theatre (Beitenu, Wednesday)

Other Towns
DEAR LIAR - (BeerSheva, tomorrow and Sunday)

LUCK, AMULETS AND THE EVIL EYE - (Holon, tonight at 10; Rishon Lezion, tomorrow at 9 p.m.)

NAIM - (Dimona, Thursday)

THE SUBJECT WAS ROSES - By the BeerSheva Theatre (Kibbutz Sa'ad, Sunday)

THE INHERITORS - By the Lila Theatre. (Ein Haashot, Thursday at 9 p.m.)

WARRIORS



"The Warriors," a gang crossing enemy territory, is a modern New York version of an ancient Greek story.

MUSIC

Jerusalem
CABARET CONCERT - Adi Etzion-Zak, soprano, Jonathan Zak, Piano. Works by Fauré, Poulenc, Aramov, Kurt Weil, Eisler, Gershwin. (Ery Gallery, 18 King David, tomorrow at 9 p.m.)

SEVENTH INTERNATIONAL HARP CONTEST - Opening Ceremony and Concert by Ian Ronosa, Rumania, first prize-winner. Sixth International Harp Contest 1976. (YMCA Auditorium, Monday at 8.30 p.m. First Round: Tuesday - Wednesday - Thursday: 10-1 p.m., 7.30-8.30 p.m. All sessions are open to the public.)

COLLEGIUM MUSICUM - Orchestra and Choir from Basel, perform "The Creation" by Haydn. (Jerusalem Theatre, Sunday at 9 p.m.)

Tel Aviv
BACH SOLOISTS - From England. Works by Bach, Brahms, Stravinsky. (Jaffa, Immanuel Church, Rehov Beer Hofman, tonight at 8.30 p.m.)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

FILMS IN BRIEF

ATUMEN SONATA - In a film too inaudible similar to his earlier works, Bergman explores a mother-daughter love-hate relationship by pitting Ingrid Bergman against Liv Ullmann in a scathing all-night orgy of accusations, recriminations and guilt. Not up to the level of his earlier films, this one should nevertheless be seen and endured, if necessary.

BREAKTHROUGH - The sequel to "Cross of Iron" this is another big-budget, international-east package tour of World War II. Mediocre performances by Richard Burton, Robert Mitchum, Rod Steiger and Curt Jurgens blend with low class melodrama and maudlin moralizing to produce a truly tedious film.

LA CAGE AUX FOLLES - A refreshing French farce which pits a homosexual and a transvestite against the French petite bourgeoisie and comes up with a hilarious solution to a moral impasse.

COMING HOME - Sally Hyde volunteers to work in a hospital for war-wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Exceptionally fine film.

THE CONCORDE AFFAIR (AIRPORT 1976-80) - The third in the "Airport" series of airborne catastrophe films, James Franciscus and Mimi Farrow star in a story that really doesn't hold together too well but which does offer adequate action for those who want to confirm their fear of flying, or buffs of catastrophe films.

THE DEER HUNTER - Without broaching the question of America's moral right to be in Vietnam, this is an epic war film which tells the story of three steelworking buddies, who are indelibly scarred in the Vietnam war. Winner of five Oscars, this three-hour film should not be missed.

A DIFFERENT STORY - Homosexual boy meets homosexual girl. They become companions at first, then friends and finally lovers. Homosexual boy and girl now become straight boy and girl and the tale is one that is no longer different at all.

THE DOG - A satanic dog, a brutish dictator and a chase through Latin-American jungles make for a bloody, film with few redeeming qualities.

DONA FLOR AND HER TWO HUSBANDS - Dona Flor is inconsolable with grief when her cheating and utterly charming husband Vadinho dies. She marries the local pharmacist, but longs so for her passionate first husband that she somehow succeeds in bringing him back to life. A warm and amusing Brazilian film.

FOUL PLAY - Delightful film starring Goldie Hawn, Chevy Chase and Burgess Meredith. Pope Plus XIII has come to San Francisco and there is a plot to assassinate him. Suspenseful moments with strange looking people and very funny moments with others not so strange looking combine to produce a delightful evening of entertainment.

GIRL FRIENDS - This is not a woman's consciousness-raising session in disguise, but a film about an intelligent and sensitive, young woman struggling to be a photographer in New York City. Never strikes a false note.

GREASE - Musical recreating the rock'n'roll era of the '50s. Stars John Travolta and Olivia Newton-John.

HIGH BALLIN' - Peter Fonda rides his motorcycle out of the set of "Easy Rider" and into this new film about truckers in Canada. Plagued by professional hijackers, the independent truckers are struggling to stay in business. A bit too sentimental, but nearly as good as "Convoy."

INTERNATIONAL VELVET - Tatum O'Neal wins an Olympic gold medal and our hearts in her role as Sarah Brown, equestrian niece of Velvet, the screen character who catapulted Elizabeth Taylor to fame in "National Velvet" in 1944. MGM's sequel has as much tear-jerking charm as its progenitor.

ISLAND ON TOP OF THE WORLD - Adventure story about arctic explorers who find an unknown island inhabited by lost Vikings and in so doing become the first conquerors of the North Pole. A Walt Disney production.

JAWS II - When a huge white shark shows up off the coast of Amity, Long Island and starts to eat the young virgins of the town, the sheriff gets somewhat upset and, for the second time since the original Jaws was created, goes on a tension-filled hunt. Un-sophisticated, but one of the really good thrillers of the year.

JIMBUCK - Jack Palance and Rod Steiger manage to salvage this film about a paid killer who is also a sensitive artist. Though the film lacks logic or continuity it certainly is adequate fare for those who like blood, excitement and a tension-filled ending. (Continued on page C)

Jerusalem Cinemas

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RAMAT AVIV

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COMING HOME

RAMAT GAN

ESTHER

GOING STEADY



George O. Scott and friends in a scene from "Movie, Movie" which parodies the Hollywood world of the '60s.

FILMS IN BRIEF

(Continued from page A)

JIMI HENDRIX — A documentary that focuses on Jimi Hendrix's live performances at the Isle of Wight, Woodstock and Monterey Festivals. Interviews with Eric Clapton, Little Richard, Peter Townshend and Mick Jagger give insight into Jimi's music and tragic life.

THE LACEMAKER — An excellent portrait of a young French girl (Isabelle Huppert) who discovers herself, love and disillusionment. A very well done film by Claude Goretta that maintains a high level of integrity and provides a too-true real slice of life.

LIPSTICK — About a photographic model (Margaux Hemingway) who is beaten and raped by her sister's (sister Mariel) music teacher. The subsequent trial where the rape is set off and the consequences. Poor script and the only really decent acting comes from Anne Bancroft as the prosecutor.

MAN ON THE ROOF — As a result of the particularly vicious murder of a police inspector, the audience is given a good picture of the inner workings of a large police department. A good deal of tension is developed when a sniper takes to a roof with several automatic rifles. Inspector Berk (Carl Gustaf Lindstedt) proves a likeable and quite competent policeman, much in the tradition of Inspector Maigret.

MIDNIGHT EXPRESS — A young American, caught trying to smuggle hashish out of Turkey, is sentenced to 30 years imprisonment. His experiences with a barbaric system of "justice" and a grotesque prison form the basis for this shocking and important film. Excellent acting by Brad Davis and John Hurt and others.

MOONRAKER — The 11th in the James Bond series. A rousing, escapist film with brilliant special effects, including a three-tier, half-million dollar space station and an endearing performance by 007's steel-toothed adversary, "Jaws."

MY MOTHER THE GENERAL — A simple, non-pretentious Israeli comedy that capitalizes on a good basic situation, plenty of army slang and Yiddish motherhood. Pleasant and entertaining film.

THE MUPPET MOVIE — Structured like a "Wizard of Oz" odyssey, The Muppet Movie reveals how Kermit the Frog and his gang were enticed to Hollywood to make millions of people happy. A must for Muppet-lovers.

NATIONAL LAMPOON'S ANIMAL HOUSE — Certainly the funniest, most outrageous, and antagonistic interpretation of American college life in the early '70s and very probably the funniest as well.

PREPARE YOUR HANDEKERCHIEF — A timeless comedy that capitalizes on the pain of a neurotic woman who can only find sexual satisfaction with a thirteen year old boy. Patrick Dewaere and Gerard Depardieu star in this film that, even though it won an Academy Award for Best Foreign Film, is an embarrassment to everyone.

PROVIDENCE — An elderly author, fighting the death agonies of cancer, projects his most squallid and obsessive imaginings into the lives of his family, moving them like pawns to purge his own guilt and fears. Life becomes a highly contrived nightmare. Brilliant but over-written screenplay by David Mercer. Superb acting by John Gielgud and Dirk Bogarde. Heavy going but rich and rewarding for connoisseurs of literature and cinema.

SAME TIME NEXT YEAR — An American comedy starring Ellen Burstyn and Alan Alda as a pair of lovers — both married to other people — who meet for one weekend every year for 20 years. Very American in its approach and treatment, and very enjoyable as well.

SEE HOW SHE RUNS — Joanne Woodward seeks salvation by jogging around the Boston Common. She later enters the Boston Marathon race of more than 20 miles. Her interactions with ex-husband (Boydell) and (teenage daughters (obnoxious) make for an interesting story that suffers only from hackneyed dialogue.

SGT. PEPPER'S LONELY HEARTS CLUB BAND — Peter Frampton, The Bee Gees, and an extraordinary collection of rock stars bring the original Beatles' album to life in a freshly created fantasy. A delightful film worth seeing if only to hear George Harrison's interpretation of several Beatles' songs.

THE SHAGGY D.A. — In this sequel to Wall Disney's 1968 "Shaggy Dog" Wilby Daniels still suffers from an ancient curse that, from time to time turns him into a canine. Leading the dog's life is embarrassing when one wants to be elected district attorney but the situation makes for pleasant summer entertainment.

SHLAGGER — Director Avi Dayan and "The Clash" band, most outrageous, and antagonistic interpretation of American college life in the early '70s and very probably the funniest as well.

SUPERMAN STRIKES BACK — After being bitten by a radioactive spider Peter Parker discovers that he has extraordinary strength. As Spiderman he attacks the forces of evil that, in this episode, are trying to atom bomb Los Angeles. Compared to the super suave, ultra-masculine Superman, Spiderman comes across as a klutz at best. A low budget film with a cast of unknowns...it's better that way.

SUPERMAN — A supermovie that can only be described in terms of the superlatives it tries to create. Superstars, superstatus and super-duper special effects take us from Superman's birth on the Planet Krypton to his arrival as Metropolis's red-mantled young reporter Clark Kent and Superman, the defender and protector of the forces of good.

THE WARRIORS — A film about violence in which the heroes are the real violence. Excellent acting and highly competent direction.

A WEDDING — A biting satire on a society wedding in which director Altman takes ruthless aim at the Holy Trinity of the family, marriage, and the church. Arduous, hilarious, brilliant.

WIFEHUSBAND — An Italian couple at the turn of the century discover that the depths of their love are directly related to the levels on which they can deceive each other and indulge in various debaucheries. An interesting, thought-provoking film with excellent acting on the parts of Marcello Mastroianni and Laura Antonelli.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Oh what a tangled web...

CINEMA REVIEW / David George

SPIDER-MAN STRIKES BACK: Starring Nicholas Hammond and JoAnna Cameron. Directed by Ron Satton.

BORN in the Marvel Comic Books of the 1960s, Spider-Man was one of a new breed of U.S. counter-culture heroes. Rooted in the worlds of psychedelic art and hip jargon, these highly intelligent, aloof and idealistic individuals had all been turned into physical freaks as the result of some accident in the straight world. Graduate student Peter Parker,

for example, was bitten by a radioactive spider and suddenly found himself possessed of super-human powers. As Spider-Man he used his strength to fight crimes against society. Unlike Superman and other super-characters in standard comic books, Spider-Man and his compatriots showed an active disdain for the values of modern society and call for a return to simpler times and life-styles. The filmed *Spider-Man* loses these traits, however, and comes

across as a genetic mangling of Tarzan, Rudolf Nureyev and Charlie Chaplin. Shy, clumsy, effeminate, and ineffectual despite his super-powers, he does manage to overcome some of the forces of evil, but the havoc that he causes en route makes it seem hardly worth the trouble.

In this particular episode, a group of students steals some uranium to prove that anyone can manufacture an atom bomb. They succeed, and the "forces of evil" then steal the bomb from them to destroy Los Angeles. Spider-Man decides that while LA may not be the Garden of Eden, it isn't quite fair to blast its inhabitants to little bits of radioactive ash.

PARKER (Nicholas Hammond) runs in and out of enough men's rooms changing into his Spider-Man costume that one wonders whether he is enjoying being a hero or an exhibitionist. As Spider-Man he jumps to and from rooftops as if he has ants (instead of spiders) in his pants and, while he does pull off some good stunts,



he looks something like an embarrassed Harpo Marx being caught with those pants down most of the time. *Spider-Man* offered an internationally known cast and required \$35m. for making the movie. For *Spider-Man*, surely one of the lowest budget films of the decade, the producers collected a cast of unseasoned unknowns. It shows. □

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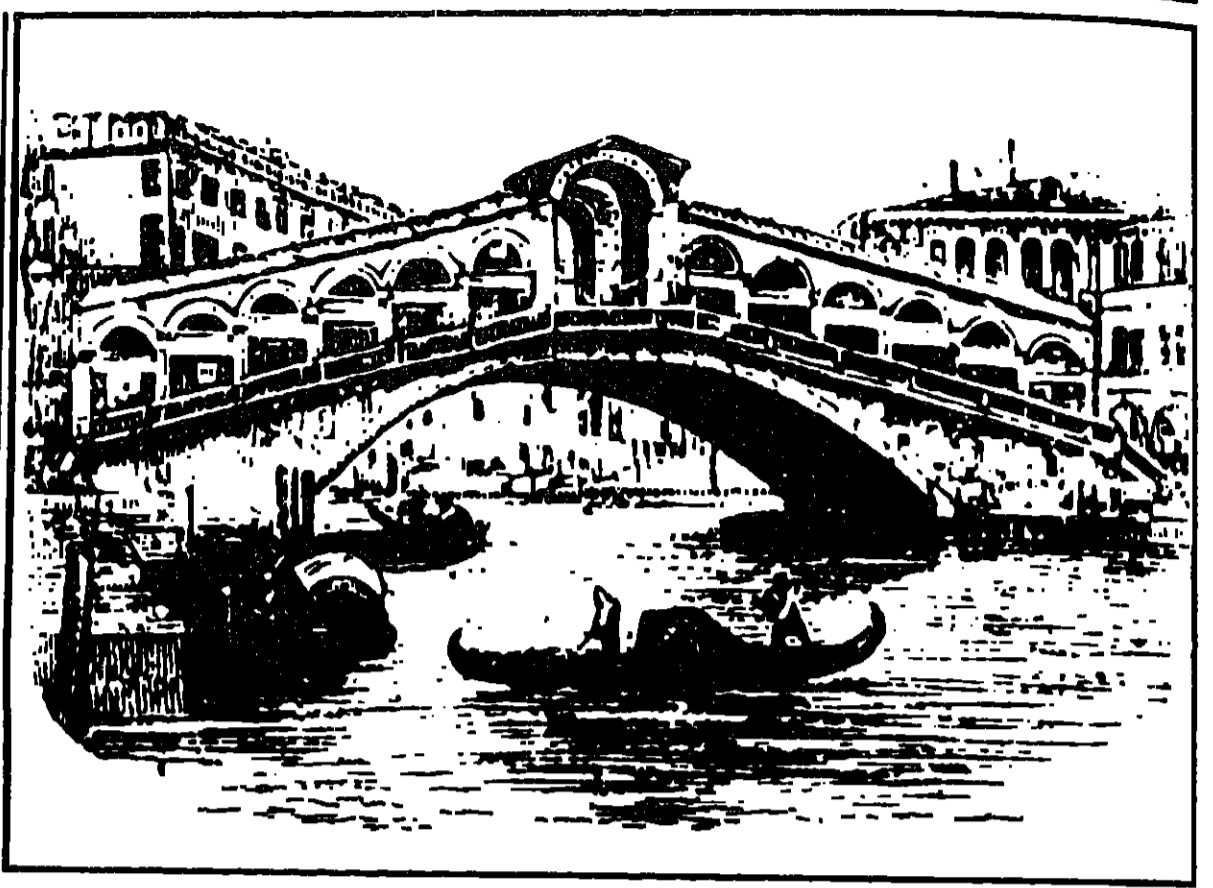
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Simply sublime

EVER SINCE I spent two years in Rome quite some time ago, I have found it painful to visit most Italian restaurants outside of the "homeland."

Only a few weeks ago, I had a particularly sad experience in Tel Aviv in the kind of "Italian" restaurant which gives that subtle cuisine a bad name.

It was in an attempt to restore the balance that I decided to try the dean of Italian restaurants in Jerusalem, Alla Gondola, on King George Avenue, one of the city's oldest "luxury" establishments.

This was my first visit there in many years. And in the interim I had received mixed reports on food and service, ranging from adulation to repugnance.

I was happy to see that since I last visited it, the entrance stairway had been spruced up and with marble panelling. The interior was much as I remembered it, if just a little the worse for wear. Although there were air-conditioners, they were not working and the windows were open to the noise and heat of one of Jerusalem's main thoroughfares.

I OPENED my meal with an old favourite and one that arouses beautiful memories, *tagliatelle alla crema*. The connoisseur knows that *tagliatelle* is just another word for *lokshe* or noodles — pieces of dough that have been rolled out, dried and then boiled. The art lies in the way these noodles are prepared.

One of the great joys in Italy is to go into the country, find a little rustic *trattoria* and eat freshly-made noodles. Granted, the sauce in the country is usually a simple one of tomatoes, the cream sauce being reserved for more sophisticated urban eating places.

The *tagliatelle* at Alla Gondola, which the proprietor assured us were homemade, were not a disappointment. Both they and the cream sauce were delicious.

My companion, who admitted his ignorance of this cuisine and his ignorance of this cuisine and his ignorance of this cuisine...

MATTERS OF TASTE
Haim Shapiro

For the main course, I perused the menu with trepidation. For one thing, we were starting with a very rich first course. For another, dishes seemed to contain mushrooms. And in the interim I had received mixed reports on food and service, ranging from adulation to repugnance.

THE PROPRIETOR admitted that the mushrooms were tinned, claiming that it was impossible to obtain fresh ones at this time of the year. This I know to be untrue. Although it is more difficult and expensive to find fresh *funghi* in the summer, it is possible to obtain them, and it certainly behooves the proprietor of a luxury restaurant, to do so.

Be that as it may, I felt that the best thing to order would be the plain roast veal. In view of my companion's ignorance of Italian dishes, I could only advise him to have the same. The veal was indeed good, if not exquisite, consisting of well-cooked meat, lightly seasoned with garlic and rosemary.

Accompanying the meat were roast potatoes and braised zucchini. I was especially happy to see that the restaurant actually took advantage of the availability of excellent fresh vegetables, and did not fall into the trap of depending on the more reliable but less interesting frozen or (heaven forbid) tinned products.

We also had a fresh salad which seemed to be the one concession of American cooking. It was heavily sprinkled with dried oregano.

For dessert, we tried two of the establishment's home-made ice cream creations. I had a rich put himself in my hands, tried the and ice-cream, covered with rather than the more usual meat couldn't finish it. My companion had a more austere *cassata*, with

simple layers of home-made ices of different kinds.

The coffee was reminiscent of, if not identical to, the espresso obtainable in Italy.

The bill, including a bottle of quite drinkable white wine, came to IL1,100. As he handed it to me, the proprietor blazed in English (we had been speaking Hebrew throughout); "Service not included." Nor, I may add, was he ready to take a credit card to cover this quite considerable sum.

PREPARING noodles at home is, I fear, a dying art. There are few people willing to put in the time and energy to make them when they can buy very fine egg noodles in any grocery store. True, these are out short, in the Jewish tradition, in contrast to the long strands which one can wind around one's fork, as in Italy. But in other respects, the Israeli product is excellent.

For those who, nevertheless, want to make their own *tagliatelle*, the standard recipe calls for an egg and half a teaspoon of salt for every four cups of flour. Add just enough water to make a stiff but workable dough, and then knead it very well. Some cooks add about a teaspoonful of oil to make it richer.

Roll out the dough until it is very thin and then hang it over a lightly floured tablecloth to dry. Shortly before using, roll up the dough and cut it into strips. It will need longer cooking than the commercial type of noodle to eliminate the doughy taste.

For a cream sauce, guaranteed to raise your cholesterol count, melt about 100 grams of butter over a very low heat (the best method is to use a heat proof bowl over hot, but not boiling, water). Gently beat two or three egg yolks into the butter and when they are well amalgamated, add a cup of sweet cream and continue beating until you have a very thick, creamy sauce.

Season the sauce with salt and freshly-ground pepper and serve over the hot noodles with grated cheese. Any other seasoning would only detract from the sublime dish. □

The American dream

TWO TELEVISION series based on historical novels begin this week. Tonight we will see the first episode of a four-part production based on Howard Fast's bestseller *The Immigrants* (21.20). The Universal Studios presentation stars Moroccan-born Israeli actor, Aharon Ipale.

We have seen Ipale as a guest star in a host of popular series and he has played the role of Jesus in a BBC production and Moses in a CBS mini-series. In *The Immigrants*, Ipale is a courageous young Italian immigrant who together with his wife, played by Michelle Marsh, braves a rough voyage and a crude boxcar trek across America in order to seek a better life. With a scenario spanning the great San Francisco earthquake and the Depression years Dan, their American-born son, discovers that the American dream of financial success can turn into a nightmare.

Set in the 18th century, Saturday night's two-part series *The Bastard* (22.05) is a TV adaptation of John Jake's novel about Philippe Charboneau, the illegitimate son of a French actress and an English nobleman, struggling for paternal recognition. He, too, leaves for the land of golden opportunities and makes a name for himself in America.

MEDIA WEEK
Daphne Raz

legitimate son of a French actress and an English nobleman, struggling for paternal recognition. He, too, leaves for the land of golden opportunities and makes a name for himself in America.

BEGINNING Sunday, we can expect disruptions in the regular programmes due to extended news coverage of President Sadat's visit to Haifa.

On the schedule are two Israeli short films (Sunday, 22.50). The first, *Surprise Quits*, was presented by Yonatan Aroch as his final work for the Tel Aviv University Cinema Department. The film was awarded prizes for directing and acting. Leora Rivlin plays a young woman who one day examines her life through a friend's eyes, and isn't at all pleased with what she sees. The second film, *Morning Run*, is Yehuda Zaks' prizewinning work

about the clash between dogmatic beliefs and real-life situations. Wednesday's full-length film (22.05) is a French comedy about an absentminded car inventor. Jacques Tati directed *Traffic* and stars in the lead role (Hebrew subtitles only).

MORNING fun is over as Educational TV goes back to school.

To make it easier to bear, kids can join the grown-ups in watching Monday's Muppet Show (TV, 20.30) with guest star Lynn Redgrave and Play It (Tuesday, 20.00), a new TV game replacing Tuvia Tzafir's *That's My Secret*. The new game, run by entertainer Dudu Topaz, promises high rewards for participants with sharp wits and a sense of humour.

DOCUMENTARIES and talk shows this week include a second programme about De Gaulle on *Portraits of Power* (TV, Tuesday, 20.30) and the first of three programmes about life in Beit Shemesh (TV, Thursday, 21.35). *An Hour Before* (TV, Monday,



Bege Barkette as Charlotte and Andrew Stevens as Philip Kent in 'The Bastard.' (TV, Saturday, 22.05)

(21.35) hosts a short film and panel discussion about the Israeli tradition of improvisation as opposed to lack of long-range planning in both personal life and state affairs.

Radio 2nd Public Trial (Tuesday, 16.10) debates the issue of public transportation on Shabbat. Tel Aviv Mayor Shlomo Lahat takes a surprising stand against instituting bus services on Saturday, despite his campaigns to allow theatres and movie houses to operate on Friday evenings.

Tonight, Yitzhak Livni's talk show, *Between Friday and Saturday* (Radio 2nd, 23.05) hosts writer and playwright Dan Almagor, while on Radio 1st (23.00) the English Language Drama has been replaced by a special interview with Martha Graham. □

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Home... but not for good

Michal Yudeiman

AFTER four years in the anonymity of New York, musician and singer Shlomo Gronich was so moved by the enthusiastic reception he received from an Israeli audience recently that he promptly decided to stay here for an extra month to give a series of concerts.

Born in Hadera in 1949, Gronich began to play the piano when he was six. He studied music at the Tel Aviv Music College but admits that he did not take it seriously and preferred "to run around."

In the army he was posted in Rafiah as a cook. Later he was transferred to the armour corps entertainment troupe as an organist and he spent the rest of his service there.

His appearance in Teshuot Rishonot after the army resulted in a Phillips LP called "Black Record." "I don't like that record much. It was not a good period," he recalls.

It was during that period though that he met Matti Caspi, and the two performed in a revue entitled "An Evening Behind the Sounds." This show led to an ex-

remely popular album. Gronich then joined Lahakat Kzat Aheret with Shem Tov Levy (flute), Shlomo Yidov (guitars). Although the Israeli audience had some difficulty getting used to Kzat Aheret's sound, the group developed its own select audience and following.

THE DEATH of Gronich's younger brother in the Yom Kippur war planted the seed for the discontent which was eventually to drive Gronich away from Israel. He travelled to Europe and then the U.S., where he attended the Mannes College of Music in New York.

"Long hair and strange looks are not enough to attract attention in New York," says Gronich, who confesses he did not have the kind of ambition required to be noticed in the Big Apple.

He went from one producer to another, but nothing happened. Then a musical play he wrote with Yoram Porat was staged at the prestigious Kennedy Centre in Washington in 1977. The play did not get the hoped-for results, however, and Gronich was plunged into depression.

But recently a producer got hold of the play and has decided to

stage it on Broadway. Gronich is now involved in changing what was very avant-garde, obscure, experimental material into more conventional Broadway sounds.

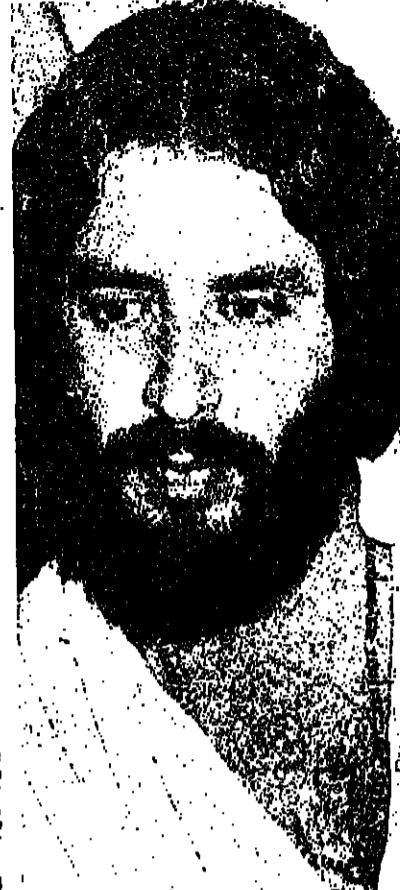
"That's why I'm going back there. If this play succeeds, I'll stay over there and come back to Israel only for visits. And if nothing happens, I'll return here for good. It's sad to come here as a last resort, but that's the way it is."

After his long absence, Gronich feels that there has been a deterioration in Israeli society. "I feel it everywhere, in the behaviour on the street, on radio and television, in theatre shows, music, and politics. Everything is completely insane, like a ship lost at sea."

AND THE ARTISTS, who should warn society of the disaster we're heading towards, are burying their heads in the sand, he says. The songs heard on the radio makes Gronich ashamed. "We're being flooded by disco and blue skies. There is no mention of what's really going on in society. There is a deliberate evasion of it."

Gronich does not see himself as a fighter, nor his music as a means of expressing his political attitudes. But he feels he may be one of the last of those who care. And if he could find a way to talk to people with his music, he would, he says.

"This is my home, that's why things hurt me so much more here, and I become more critical." Gronich doesn't like to define



really basic." The Beatles are probably the only group Gronich loves, but their influence, like that of others is on an unconscious level in his music.

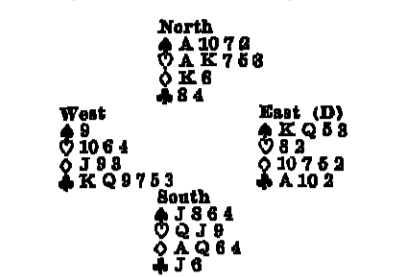
Gronich, who writes modern classical music and sings in a style considered "pop," says he would now like to write for theatre plays and movies.

He came to Israel this time to write the music for the new movie "Transit" and did not intend to stay more than a month. "But I find myself postponing my departure again and again. I'm still amazed how one performance, in the show of 'Shilshat Zill Mechuvan,'" could turn me on like this. I was amazed that the audience knew me."

GRONICH has the feeling that maybe there's a new generation in Israel, more open, more aware, which needs a new kind of music. "I feel a warm appreciative audience out there, waiting for me. The kind of audience who would have reacted differently to the kind of music I wrote four years ago. Then again, I may be wrong. The new audience may end after two months."

Gronich does not have new Israeli songs for his spontaneous concerts here. He intends to improvise on the piano, host his violinist brother Ilan Gronich in a solo piece from Bach, sing some of his old Hebrew songs and a few English songs he wrote for the play. He will also host a band consisting of drummer Meir Yisrael, guitarist Yitzhak Klierter and bassist Miki Shaviv.

SWEDEN'S Anders Morath saved the day by out-foxing Benito Garozzo of Italy at this year's European Championship.



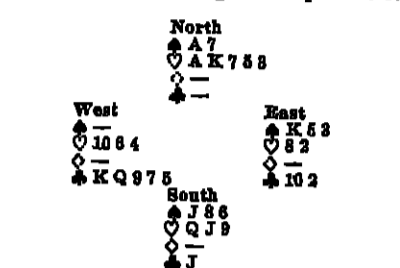
When Sweden was North-South, South was the declarer at four spades after a one heart opening bid by North. Italy won the first two tricks with top clubs. The declarer was unable to avoid the loss of two spade tricks. The Swedish pair worried whether their team mates at the replay table would find the killing club lead. They expected that Garozzo, in the North seat, would open the bidding with one spade

Out-foxing Garozzo

BRIDGE/George Levinrew

rather than one heart, and Morath in the East seat would be on lead. Their fear was justified when East led a diamond against four spades. Garozzo was thus able to discard a losing club on a top diamond. But nevertheless Morath found a way to set the contract. After three diamond tricks a spade was led to the nine, ten and queen. East cashed the club ace and then forced declarer to ruff a

diamond, leaving this position:



Declarer had the choice of playing a spade ace and continued with the seven East would win with the spade king and a high club. If declarer was doomed. He played would ruff a heart and win with the spade king. North led the spade seven in an effort to keep control and limit East to just the spade king. However, Morath made a brilliant play. He played low on the spade seven and declarer was doomed. He played hearts until East ruffed and then played a club, forcing North to ruff with the spade ace. This established the spade king as the setting trick.

Bridge calendar Results

Philip Morris European Bridge Cup for 1978-79 The overall winner was Peter Manhardt of Austria. Maurice Stampf and Shmuel Lev of Israel placed ninth and 10th among the prize winners. Haifa, Shavuot Cup for 1979, three

rounds, scores in Victory Points. 1/2 Segal - Segal 226; 1/2 Arnon - Pauncz 226; 8 Prof. Gallel - Dr. Markovits 228.

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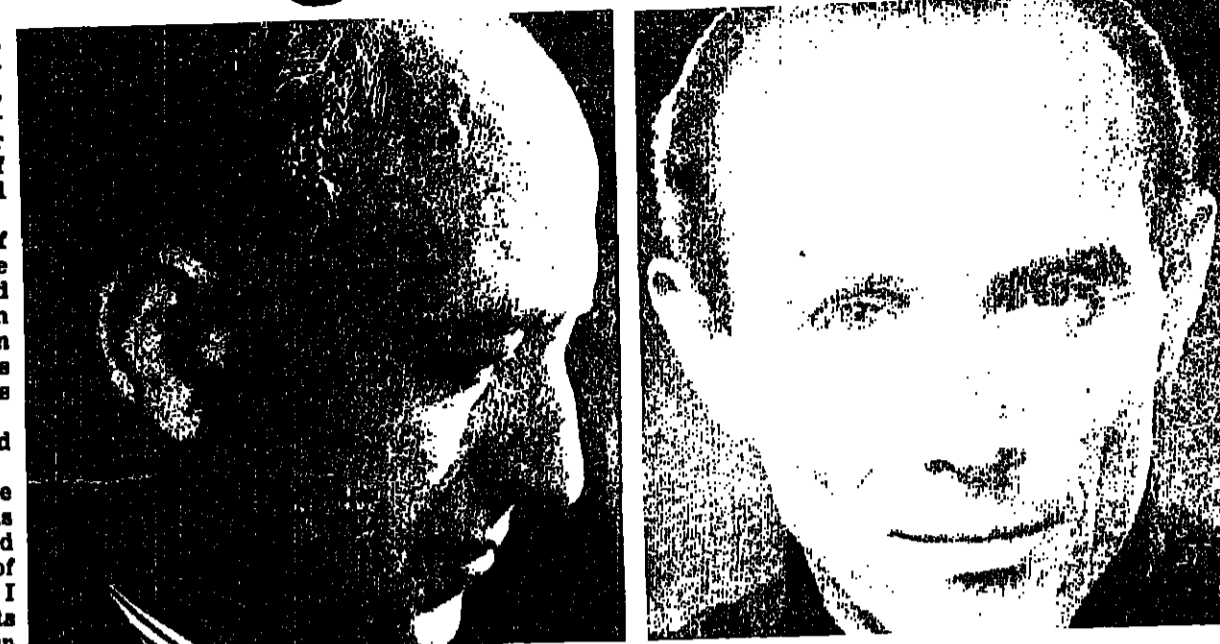
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Getting the record straight



Harshai and Boehm...

AS A RESULT of my contribution to the public row between the Israel Chamber Orchestra and the Israel Philharmonic Orchestra over the latter's refusal to allow the former to use the Mann Auditorium in Tel Aviv for occasional "specials" (this column, July 13), the ICO management invited me to meet them in order that they might correct some of the information I had imparted there.

They took the opportunity of giving me the programme for the coming season, which has enabled me to examine the IPO's claim that Rudolf Barshai trespasses on its territory by including works for full symphony orchestra in his programmes.

First for statistics and economics.

Last season, they told me, the ICO gave altogether 107 concerts — 83 here in Israel and 24 abroad — with an overall attendance of between 70,000 and 80,000, while I had spoken of only 60 concerts with a total audience of 40,000. On that basis, I estimated the subsidy received by the orchestra to be IL275 per ticket.

The ICO pointed out that it was, in fact, between IL155.75 and IL178 per ticket, giving the following breakdown of the subsidy they received from various sources: Ministry of Education and Culture, IL10m.; America-Israel Cultural Foundation, IL240,000; Ministry of Absorption, IL48,000; Jewish Agency, IL2m.

Salaries alone cost the orchestra IL10.7m., while the income from ticket sales came to IL2.5m. Advertisements in programmes produced another

IL200,000. The sum earned abroad was IL4.16m., against expenses amounting to IL3.3m.

In addition to its performances in the three big cities, the ICO visited 14 places as part of its concert circuit, besides giving special youth programmes. In Tel Aviv, each programme had to be repeated four or five times, as the only suitable hall available, the Museum's Recanati Auditorium, has only 530 seats.

For the coming season, 18 different programmes have been

Hindemith's "The Four Temperaments," a work he wrote in 1946 for violin, viola, cello and piano.

Several works were written explicitly for string orchestra, thus definitely qualifying for performance by the ICO. They include Tippett's "Concerto for Two String Orchestras," Ernest Bloch's "Concerto Grosso No.1" (though there a piano is added sparingly) and Bartok's "Divertimento."

Ralph Vaughan-Williams' "Fantasia on a Theme by Tallis (1605-1685)" was written for strings, as was, of course, Johannes Brahms' Sextet opus 18. The latter was written for two violins, two violas, and two cellos and solo parts will simply be performed by the sections of the orchestra. Beethoven's "Grosse Fuge" (Grand Fugue), for String Quartet, Op.133, gets the same treatment, an accepted custom by now.

The concertos also fall mainly into the category of chamber music combinations, e.g. Alban Berg's "Concerto for Violin, Piano and 13 Winds," André Jolivet's "Concerto for Flute," and Arthur Honegger's "Symphony No. 2," in which the strings are joined only by a trumpet.

Igor Stravinsky is represented by several works and the choice shows considerable enterprise. His "Pulcinella" Suite, based on music by Pergolesi and representative of his "neo-classic" style of the early 20s, is performed here occasionally by other orchestras, but his "Danse Concertantes," written in 1941/42 for chamber orchestra, are not widely known.

MUSIC & MUSICIANS

Yohanan Boehm

orchestra, and nothing that belongs to the "big" symphonic repertoire. Haydn and Mozart are each represented by two symphonies and Bach by all the Brandenburg Concertos, a suite, a cantata and a piano concerto.

Many of the compositions listed are rarely performed here and may be practically unknown to the wider public. For example, Jean Francaix's "Concerto for Two Harps and 11 Solo Strings" will probably be a premiere for many, as may be Paul

And I am sure that his "Octet," scored for flute, clarinet, two bassoons, and two trombones, will be new to most local concertgoers. The Israel Chamber Orchestra is confining itself to works not being presented by any other orchestra in the country and is certainly adding much interest and stimulus to the coming season's programmes.

In Jerusalem, the Jewish Agency has bought up the whole series, paying the ICO a lump sum for the season. It is offering the 10 concerts at the Binyanei Ha'Ooma (its own building), using only the ground floor of the main auditorium, which still means over 1,500 seats to be filled.

It may be economical to use the Binyanei Ha'Ooma instead of the Jerusalem Theatre (which is becoming increasingly expensive, pricing itself out for many enterprises); but acoustically, the problem of even an enlarged chamber orchestra on the huge stage in that enormous hall, with the empty balcony adding to the echo, remains unsolved.



... Bach and Rosini

FOR ITS 42ND season, Kol Yisrael's Jerusalem Symphony Orchestra is again offering 10 subscription concerts, with the choice of booking for Tuesdays, Wednesdays or Thursdays. In addition, it will mount six television concerts at the Binyanei Ha'Ooma, three "Explorations" and three "Mostly Bach" programmes for those who want to be sure what they can expect. But if you want to enjoy the count (between 80 and 85 per

cent), you'll have to take the "Explorations" and the "Bach" as one package. Single tickets for all events are uniformly priced at IL100, IL120, and IL140.

Four concerts for youth will be conducted and presented by Gary Bertini, and there are to be a number of special events: "Musica Sacra in Jerusalem" (December 19-29), including Mozart's "Davide Penitente"; Paul Ben-Haim's "Sweet Psalmist of Israel"; the "Psalmus Hungaricus" by

Kodaly; Handel's "Samson" and Mendelssohn's "Elijah"; Bach's Christmas Oratorio and Verdi's Requiem. Counterpoised to this are Canticles for the Sabbath, Cantorial Chants, traditional Islamic music. It is good to know that the fully-staged production of Rossini's "Barber of Seville," so unfortunately postponed this year, will be put on in the spring. The annual Independence Day festive concert on April 20 will be followed the next night by a gala concert with the finalists of the

Third Arthur Rubinstein International Piano Competition. After ending its season in July with a week of Proms, the JSO will take part in the "World Music Days" of the International Society for Contemporary Music.

The orchestra's chief conductor and musical director, Gary Bertini, will conduct only five of the 22 regular programmes (though he will direct all four youth concerts). The others will be under the baton of 10 guest conductors, half Israeli, half from abroad. The

latter include the familiar Lukas Foss and Walter Susskind, who last paid us a visit, as far as I can recall, over 20 years ago. Among the 22 foreign soloists will be Yehudi Menuhin, Rostropovich, and his wife, Galina Vishneskaya, and the English harpsichordist, George Malcolm.

While the balance between Israeli and foreign conductors and soloists is virtually even, the same cannot be said for composers, where it is weighted heavily against our own musicians. Out of some 60 works listed, only seven are by Israelis.

The programmes of the subscription and TV concerts seem to provide a balanced diet with something for everybody's taste, though Mozart, Haydn and Schubert get only one hearing, and Beethoven only two. Tchaikovsky is the most handsomely treated of the Romantics, with four works. Contemporary composers include Janacek and Bartok, and come right up to date with three Jewish liturgical compositions — Leonard Bernstein's "Kaddish Symphony," Lukas Foss's "Psalms," and Mordechai Seter's "Jerusalem."

THE ISRAEL Philharmonic Orchestra is far less informative about its plans than the other two orchestras. Its advance publicity gives the names of conductors and soloists for the coming season, but not a word about the contents of the programmes. With subscription prices soaring, old faithfuls are surely entitled to more courteous treatment. □

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The perfect marriage

Ephraim Kishon

AS AT every social occasion with intellectual content, our wives had flocked to one corner of the living-room to make up a closed ethnic group, leaving us men to ourselves for the evening.

"The middle-aged male can't dance," observed Gilok the engineer, "because of his lousy marriage."

A quick referendum among the male gathering resulted in the following statistics: 85 per cent of all marriages are fairly terrible, 11 — intolerable but fine, three — oh well, and one — dunno.

Could it be, we asked ourselves, that we men are to blame for those wretched figures? Opinions were divided. Somebody mentioned that his downstairs neighbour, an interior decorator, had been living a happy married life for the past 32 years. With five women, one at a time.

"That's the easy way," said Joseph K. "Divorce her and take a new one. Me and Clarice have been married for over 20 years in

perfect harmony."

We stared at him: a handsome fellow, well dressed, greying at the temples.

"It's not as if Clarice were God's own gift or anything," K. went on, "or as if our kids made less of a racket. It's just that when we started laughing at ourselves."

"As a matter of fact," we said, "why write His and Hers only on the towels?" Next day I went and bought her a second TV set, and that was the end of squabbles about which programme to watch.

"That all?"

"That was just the beginning," Joseph K. explained. "Gradually we started applying the dual principle to all other aspects of our life together. I buy two copies of every paper, we have two transistors at home, two cameras, two children. I also bought Clarice a second-hand car to promote her independent mobility, and next we closed in the balcony and turned it into a separate bedroom for myself..."

"Aha!" we shouted in unison.

"Aha nothing," countered K. "On the contrary. We achieved a new peak in our relationship with the addition of another phone which removed the last potential cause..."

"Listen," we objected bitterly, "those things cost money!"

"Is any sacrifice too great for a happy marriage?" asked K.,

"you're talking to experienced husbands. What's the solution, man?"

"Intellectual goodwill. Getting rid of the minor snags of married life in a spirit of kindness and tolerance. Take that time when Clarice wanted to look at *Turzan of the Apes*, and I at the cutie on Jordan TV. We nearly came to blows over that, and then all at once we started laughing at ourselves."

"What studio?"

"Mine. The closed balcony helped a lot, I admit, but there still remained some points of friction, like use of the bathroom, say, or joint wardrobes, or talking to each other. Then Clarice heard about a small studio being vacated upstairs, and after a week I moved in with all my personal belongings."

"It boosted our relationship tremendously. In the morning we didn't have to watch one another's bored faces over the kitchen table, radishes were free, mail separate..."

"How?"

"Clarice resumed the use of her maiden name. That was really one of the happiest periods of our married life. Yet there's always room for improvement. There still remained the possibility that coming down from the studio I might meet her face to face on the stairs at a moment when neither of us was psychologically prepared for such an encounter. Or the sound of Clarice screaming at the kids might reach my ears. So we decided I'd move to the other end of town..."

"And didn't that interfere with relations between you?"

"You mean...?"

"Quite."

"At hotels. But we also met at the movies sometimes, or in the street, and waved at each other in

the most friendly way. And what really counts: there's no more tension between us at all. We've passed that stage."

"In the end, there remained only one source of possible contention: the kids. They might upset the new harmony between us. So when I moved to Jerusalem I took my son with me, and the little girl stayed with Clarice, and let me tell you, my friends, it works famously!"

"And your wife's satisfied as well?"

"She's delighted. The last postcard I got from her in the summer was extremely cordial. We're both proud of having come up with a practical remedy for the pressures of day-to-day living, and all through sheer intellectual will-power."

"Therefore, gentlemen, before you start toying with the idea of divorce, running away from home and other fashionable solutions, you ought to make a joint effort to remove the small obstacles from your common path and find true marital happiness like me."

JOSEPH K. settled back in his chair and received our envious looks with a complacent air.

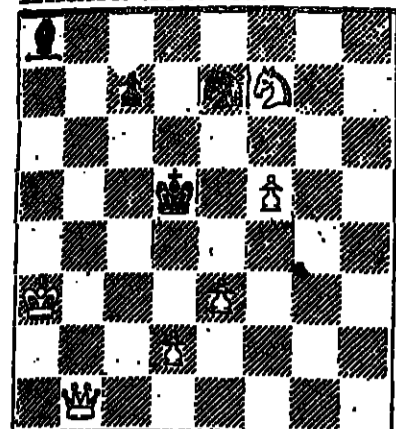
"Your case is the exception," Glick observed, slightly frustrated. "I still maintain that marriage is a lousy institution."

Stubborn ass.

Translated by Miriam Arad. (During Kishon's absence abroad, we are reprinting some of his "classics.") □

CHESS

Elahu Shahaf



Problem No. 2928
R.M. KOFMAN, USSR
1980

White mates in three (6:4)
SOLUTIONS. Problem No. 2928 (Kasanzev). 1. e7! Na3 2. Kb6 Nc4 3. Kc5 Qa4 4. Rb4 Qa7 5. Kc4 Qe7 6. Ng1! f7 7. Bf1 Qf8 8. Kd5 Kc6 9. h4 Kf6 10. g4 hg 11. Rf4 Bf4 12. ex.

IBM 1979

THE TRADITIONAL IBM tournament in Amsterdam was won jointly by international grandmasters Vlastimil Hort (Czechoslovakia) and Gyula Sax (Hungary), who each scored 9 Rads 15.33 d4 16. e4 Qe7 17. 0-0 points in 13 games. Unlike Sax, Hort remained unbeaten. The Nbs 24. Bb5 Rb5 25. Qa4 Qc7 26. f4 f6

Andersson (Sweden) and Jan Smejkal (Czechoslovakia), 8½ points each; Eugene Torre (Philippines), Robert Byrne (U.S.), Genadi Sosonko (Holland) 7. Here is a fine game by Hort.

Pirc-Ufimtzev Defence

E. TORRE V. HORT
1. e4 g6 2. d4 Bg7 3. Nf3 d6 4. Bc4 Nf6 5. Qe2 0-0 6. 0-0 Bg4 7. c3 Nc6 8. Bb5 Qe8 9. Nbd2 a6 10. Bc6 Qc6 11. Re1 Ra8 12. h3 Bc8 13. Nf1 Nd7 14. Ng3 Nb6 15. Be3 e6 16. b5 f6 17. e7 18. de f4 19. Bb6 fg 20. Bb3 Bb3 21. fg Bg4 22. Bf2 Bf3 23. gf Re5 24. Qc4 Qc4 25. bc Rf3 26. Kg2, and White resigned without waiting for Black's reply.

From the masters' tournament (won by Sergej Dolmatov of the USSR), comes the following entertaining miniature.

Ruy Lopez

G. BOHM F. ERNANDES

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Be6 d6 5. 0-0 Bg4 6. h3 h6 7. d3 Qf6 8. Be3 Ne7 9. Nbd2 Ng6 10. hg hg 11. Ng5 Nf4 12. Qg4? Qg6! White resigns.

UNBELEAVABLE POSITION

B. GURGENIDZE E. GELLER Spartakiade, 1979

1. d4 Nf6 2. Nf3 g6 3. Nc3 d6 4. Bf4 Bg7 5. Qd2 0-0 6. Bb6 c6 7. Bg7 Kg7 8. dc Nc6 9. e3 Bg4 10. Nd4 e5 11. Nc9 bc 12. f3 Be6 13. Na4 Qc7 14. Ba6 Ra8 15. b3 d4 16. e4 Qe7 17. 0-0-0 Nd7 18. Kb1 Rb8 19. Qa5 Rf8 20. h4 Hort remained unbeaten. The Nbs 24. Bb5 Rb5 25. Qa4 Qc7 26. f4 f6

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SPECIAL EVENT **Sat. 8.9 at 5.30 p.m.**
"WHY ISRAEL?" (Pourquoi Israël?) Film describing Israel and its problems. Directed by Claude Lanzman, once personal assistant to Jean-Paul Sartre. Acclaimed as the best film made on Israel to date. Members: IL15; non-members: IL25

SPECIAL NOTES: The Floersheimer Pavilion for Impressionist and Post-Impressionist Art is closed until further notice for completion of the building.

REGISTRATION for Courses for children in the Youth Wing Office Sun. Mon. Wed. Thurs. 10-12 and 2-4. Courses begin on 5.10.78.

VISITING HOURS:
ISRAEL MUSEUM: S.M.W.T.H. 10-5/Tues. 4-10 p.m./Fri. and Sat. 10-2
SHRINE OF THE BOOK: same as Museum except Tues. 10 a.m.-10 p.m.
BILLY ROSE SCULPTURE GARDEN: same as Museum except Tues. 10 a.m. until sunset.
ROCKEFELLER MUSEUM: Sun-Thur. 10-5/Fri. and Sat. 10-2.
FREE GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun. Wed. Thurs. 11 a.m./Tue. 4.30 p.m.
FREE GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM: S.M.W.T.H. 11 a.m./Tue. 4.30 p.m. (Upper Entrance Hall)
TICKET FOR SATURDAYS: Buy in advance at the Museum office or main hotels.
FOR GIFTS AND BOOKS TRY THE MUSEUM STORE
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ART GUIDE

Notices in this feature are charged at IL85 per line including VAT; insertion every Friday costs IL120 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Cloth Pictures by Tamar Et'AN. Children at play in Jerusalem; sculptor working mainly in wood. Valerio Adaml. Paintings: Large canvases by one of Italy's best known contemporary painters. Turner and the Bible. Prints and watercolours made by Turner, of the Holy Land and its surroundings. Colour at the Youth Wing. Colour, its qualities and uses, both by artists and in everyday life. Activity corners for children (Ruth Youth Wing). New Buildings in Old Environments. Combination of contemporary European architecture with old urban surroundings. Courtesy of Goethe Institute, Tel Aviv, and sponsored by Shifit Hotels, Israel. Selections from the Department of Art Photography, including David Hill, Julia Cameron, Gaspar, Nadar, Gertrud Casabier, Alfred Stieglitz, George Seely, Man Ray, Brassai, Manuel Alvarez Bravo, Lucien Clergue and others. Exhibit of the Month: Outdoor wraps of Baghdad Jewesses. Silk with gold or silver weaves. Gift of the Kadouri and Louise Zilkha family. Statue of an Ibis, encasing the mummy of the sacred bird. Egypt, 8th century B.C.E., wood and bronze. Presented by Mr. Amwar Sadat, President of Egypt, to Prof. Yigael Yadin, Deputy Prime Minister of Israel, on his recent visit to the 19th Century. Made possible through a grant from the Dan Hotels Corporation. Neolithic Figurines from Shaar Hagolan. Special Display: Four paintings by Van Dyck, Potter, Jan Brughel and Jansema Eilings, donated in memory of Madeleine and Joseph Nash. Rockefeller Museum — Exhibit of the Month: "War and Peace," head of Jesus on a lump of bronze; 2d century B.C.E. Rare bronze vessels from a Persian period tomb, bag, 5th century B.C.E. (Israel Museum collection).

Visiting Hours — Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tues. 4-10 p.m.; Fri. 10 a.m.-3 p.m. Sat. 10 a.m.-2 p.m. Shrine of the Book, Billy Rose Ari Garden: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m. Tues. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Rockefeller Museum: Sun-Thur. 10 a.m.-5 p.m.; Fri. Sat. 10 a.m.-4 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Kikim or major Jerusalem hotels; in Tel Aviv at Rocco, Hadran and Kastel. Free guided tours in English, at the Israel Museum only. Sun., Wed., Thurs., 11.00 a.m., Tues. 4.30 p.m. from upper entrance hall. Galerie Vision Nouvelle, Khuzat Hayntzer, Y.S. Hamtache. Original prints. Tel. 02-618884, 280031.

Tel Aviv

MUSEUMS

Tel Aviv Museum, Sderot Shaul Hamolech. Exhibitions: Maryan 1927-1977. Retrospective. David Hockney — The Blue Guitar. Etchings 1978/77. New Acquisitions, 20th century painting, sculpture, drawing. Israel Photography. Work by pupils of the Museum workshops. Helena Rubinstein Pavilion — "There is something in it, after all" — exhibition-workshop on buildings in Tel Aviv. Visiting hours: Sun. — Thurs. 10 a.m.-10 p.m. Fri. 10 a.m.-2 p.m. Sat. 7-11 p.m. Sat. morning, 10 a.m.-1 p.m. FREE. Helena Rubinstein Pavilion: Sun. — Thurs. 9 a.m.-1 p.m.; 4-7 p.m. Fri. 9 a.m.-1 p.m. Sat. closed.

Beth Hatefutsoth. Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booths, computer terminals, etc. Visiting hours: Sun., Mon., Tues. 10 a.m.-5 p.m. Tues., Wed., 3 p.m.-10 p.m. Fri. closed, Sat. 10 a.m.-2 p.m. Children under 6 are not admitted. Beth Hatefutsoth is located on the Tel Aviv University campus (Gate 2) Rehov Klausner, Ramat Aviv. Buses: 13, 24, 26, 27, 49, 74, 78, 872. The Israel Wax Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.

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Haifa

Haifa Museum, National Maritime, Tel. 538622. Illegal Immigration, Tel. 538249. Japanese Art, Tel. 53594. Mane Kato, Tel. 58482. Bugon Grain Collection, Tel. 644521. Music, Tel. 644485. Artists' House, Tel. 522355.

THE TEL AVIV MUSEUM

Tel Aviv Museum, 27 Sderot Shaul Hamolech

Visiting hours: Sun. — Thurs. 10 a.m. — 10 p.m.; Fri. 10 a.m. — 2 p.m.; Sat. 7 — 11 p.m. Sat. morning the Museum is open to the public, 10 a.m. — 1 p.m., entrance free.

Helena Rubinstein Library: Sun., Mon., Wed. 10 a.m. — 4 p.m.; Tues., Thurs. 10 a.m. — 1 p.m. 4 — 5 p.m. Fri. closed.

Exhibitions — Tel Aviv Museum: Maryan, 1927 — 1977. Retrospective Exhibition. Israel Photography: 1978/70 Acquisitions. "Those Wonderful Men with the Handle" — Israel premiere of comic film by Czech director, Jirj Menzel (Closely Watched Trains), Straight from this year's Cannes Festival. Saturday evening, 7.30, 9.30. Weekdays, 4.30, 7.15, 9.30.

Afternoon Adventure at the Museum returns after the summer vacation. Toys for Reflection and works by children. From 4-6 p.m. Wednesday, September 6, "Excitement," grades Daled-Vav; Thursday, September 6, "Excitement," grades Aleph-Gimmel.

Registration and advance payment at the Guidance Service Secretariat, Tel. 267381, ext. 38. Monthly subscription available.

New at the Museum on Saturdays: Explanation sheets for tour of the Museum, for adults and children, at the entrance.

Helena Rubinstein Pavilion, 6 Rehov Tarsat

Visiting hours: Sun. — Thurs. 8 a.m. — 1 p.m.; 5 — 7 p.m. Fri. 9 a.m. — 1 p.m. Sat. night — closed. The Pavilion 1 open Saturdays (entrance free) 10 a.m. — 1 p.m.

"There is something in it after all" Exhibition-workshop on Tel Aviv building. During the exhibition: instruction and creative workshop activity for 5 — 15 year olds. Organized groups should phone 298750 to arrange the date of their visit. On Saturdays, guided tours, 10.30 a.m. — 12 noon (instead of workshop activity). Registration for adults workshops at the Helena Rubinstein Pavilion — Sept. 8-20.

SHABBATARBUT
Tel Aviv-Yafo Municipality, Culture, Youth and Sports Dept. This Saturday at 11 a.m.: Moderator — Yitahak Livni.

Weapons may not be brought into the Museum, and there are no facilities for storing them.

Beth Hatefutsoth
The Nahum Goldmann
Museum of the Jewish Diaspora

Visiting Hours:
Sun., Mon., Thurs. 10 a.m. — 5 p.m.
Tue., Wed. 3 p.m. — 10 p.m.
Fri. Closed
Sat. 10 a.m. — 2 p.m.

Tickets for Saturday can be purchased in advance at "Hadran" (80, Rehov Ibn Gvriol, Tel Aviv) and at Beth Hatefutsoth.

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Permanent exhibition: The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video booths, computer terminals, etc.

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Buses: 13, 24, 26, 27, 49, 74, 78, 872.

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• 122 Hannan ave., Tel. 82277
• Jerusalem, 8 Sharmat st., Tel. 231894
• Netanya, 4 Herzl st., Tel. 22947
• Boer Sheba, 31 Herzl st., Tel. 72908

israel film archive - jerusalem

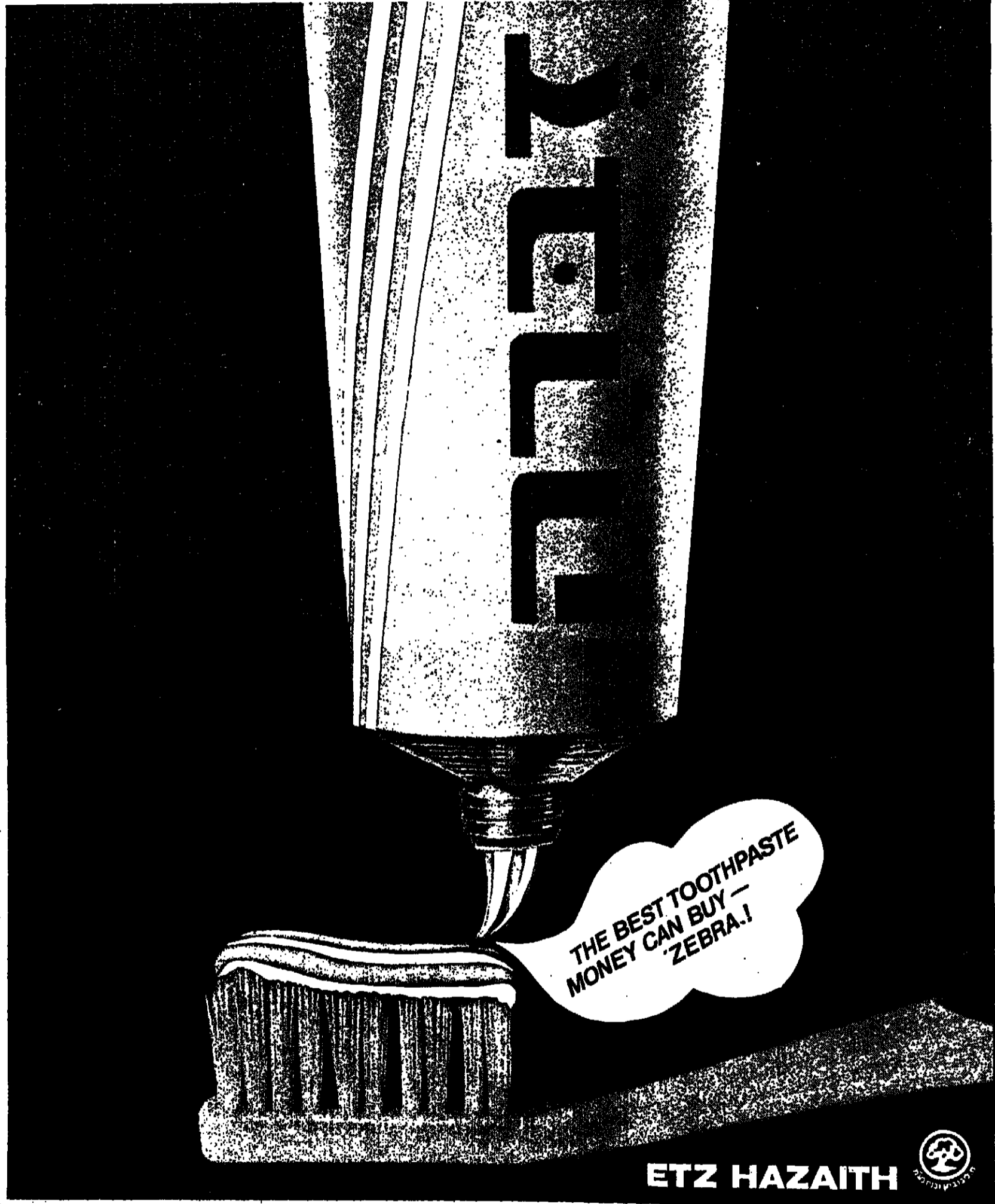
31.8	14.00	Help—The Boaties
1.9	19.30	La Notte — Michelangelo Antonioni
21.80		The Passenger — Michelangelo Antonioni
3.9	19.00	Le Beau Serge — Claude Chabrol
11.30		Fort Apache — John Ford
5.9	19.00	Le Rapture — Claude Chabrol
21.80		L'Avventura — Michelangelo Antonioni
6.9	19.00	Les Cousins — Claude Chabrol
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KEEP YOUR EYES OPEN! REPORT SUSPICIOUS OBJECTS





ETZ HAZAITH

HE MUST have been barmy. Who? Longfellow, that's who... Lives of great men all remind us We can make our lives sublime. I mean to say: you only have to read the papers. Rabin has been stamping his tiny foot and saying that he doesn't want to play with Peres and that it's his ball anyway and he's going home. Shimon has rapped by sticking out his tongue, wagging his thumb in his ears and calling Yitzhak a cowardly, cowardly custard.

I am appalled by the mediocrity to which this country (and all the others for that matter) has sunk. You get the impression that they had a better class of great men in Longfellow's time.

But it's simply not true. Politics has always been just as Kipling described it — a dog's life without a dog's decencies. Even though they've since achieved political beatification, the most revered statesmen of history were once considered to have feet of clay. Tom Paine accused Washington of being "treacherous in private friendship and a hypocrite in public life."

Alexander Hamilton declared that he was sickened by Jefferson's "repulsive" moral character and condemned his regrettable habit of taking advantage of his female slaves: "Continually puling about liberty, equality and the degrading curse of slavery," Hamilton said, "he brought his own children to the hammer and made money of his debaucheries."

I DON'T KNOW about you, but this sort of thing does nothing to make my life sublime. I've always had a sneaking suspicion that whenever two politicians start to say extremely rude things about each other, they're probably both right. Moreover, apart from Rabin, Paine's and Hamilton's remarks having an unmistakable 'flavour of sour grapes about them, they're not even witty.

Disraeli, on the other hand, could do a hatchet job on another Prime Minister, Sir Robert Peel, by carelessly tossing aside a bon mot which paints a more brilliant and lasting portrait of the man than any Royal Academician could ever hope to achieve. "The Right Honourable Gentleman's smile," Disraeli said, "is like the silver fittings on a coffin." The High Priest of Austerity, Sir Stafford Cripps, was demolished utterly, despite his granite mien, by an off-the-cuff remark made by Lady Violet Bonham Carter. "Sir Stafford has a brilliant mind," she intoned sweetly, "until it is made up."

This sort of thing is clearly one up on the "Yah! Boo!" approach adopted by Yitzhak Rabin in his ghosted literary effusions. Some of the best and the brightest were capable of producing ad libs which are as potent centuries later and thousands of miles away as on the day they were first minted. Sheridan, for instance, once made a flat accusation of vote-buying from the floor of the House without specifying the culprit, who was Secretary of the Treasury John Robinson. When he was challenged to name him, he refused on the grounds that it would be an invidious thing to do. "But don't suppose I abstain because there is any difficulty in naming him," he told his challenger. "I could do that, Sir, as easily as you could say 'Jack Robinson.'"

When Henry Labouchere was contesting Middlesex in the 1867 election, he came in for a great deal of harracking after it became

Guardian angels



WITH PREJUDICE/Alex Berlyne

known that he was living in sin with Henrietta Hodson, an actress who was separated from her husband. "Ow's 'Henrietta?' the wags cried, turning the meeting into an uproar. Labby soon put a stop to this. "I wish to convey to you all," he said, "the gratifying intelligence that Henrietta is quite well."

THE DIFFERENCE between Sheridan and Labouchere and our home-grown brand of politicians, is that ours manage to inspire helpless merriment without intending to do so. Look at Finance Minister Simha Ehrlich, for example, a dear, neat little fellow who always brushes his shoes and positively exudes that well-scrubbed pink sort of glow which one hopes to find in the chap who's looking after the cash. Only a rather outré taste in spectacles and a curious mode of speech (rather reminiscent of an old Dartmoor lag who has learned the trick of speaking without moving his lips) arouse some disquieting thoughts and, indeed, it must be admitted that he's always the last one to learn of the latest economic disaster.

In July, everybody in his own budget department knew that the proposed cancellation of subsidies would result in a 160 per cent price increase in basic commodities. Simha maintained that he had no idea that this would be the case. Yet every shopkeeper in the coun-

try was operating under the slogan "Dear Today, Gone Tomorrow," and it was obvious from the way certain goods vanished from their shelves that they had prior knowledge that these would be affected by imminent price rises. Even Vance knew, for goodness' sake, occasioning Dayan's famous outburst in the cabinet (described by one of his colleagues, rather unfeelingly I thought in view of his recent abdominal surgery, as a "gut reaction"). Simha, however, was in precisely the same situation as the Metropolitan Railway when W.S. Gilbert complained about the weekend chaos at Baker Street station. "Saturday afternoon," the distinguished librettist wrote to the Press, "although occurring at regular and well-foreseen intervals, always takes this station by surprise."

Ehrlich's current strategy for recovery from the economic disaster staring us in the face seems to be based on a wide and deep reading of Western literature — and I'm not referring to Flaubert, Kafka and the boys. He has (as it says in the Christian order of burial) "a firm and sure belief" in the last minute appearance of the Seventh Cavalry.

on Friday evening," the report said, "the Minister of Finance, Mr. Robert Stephens, was unable to give figures of any accuracy as to what money was spent on over the past two financial years, or indeed even how much was spent, and was not able to say in any detail where the 1978/79 funds will go."

Our postal services, though, are in a worse state of disarray than many in the Third World, so much so that the minister, Yitzhak Moda'i, is attempting to get rid of the whole mess by transforming the Post Office into a government company which, I understand, will not even deliver the mail. Like the rest of us, the bed-ridden and the handicapped will have to collect it from a "Mail Centre."

It seems to me that Postmaster-General S.P. Ghulati of Rajasthan was right when (presumably accompanied by a mail voice choir) he boasted of the efficiency of his camel delivery service. "I am in a position to say," he told the *New Delhi Express*, "that the camel office in the district of Bikaner handles more than 17 pieces of mail a day and is not running at a loss, which is more than can be said for some Western services."

Justice Minister Shmuel Tamir's handling of the death penalty controversy, too, leaves a lot to be desired compared with the way the matter has been dealt with in other countries. He more or less dodged a firm Yea or Nay by leaving the matter to the discretion of the prosecutors. In Britain a couple of months ago, an attempt to restore capital punishment was rejected without any of the shilly-shallying which characterized our government's approach.

Even in Bermuda, the matter was dealt with recently in a decent, forthright and unequivocal fashion by the Anglican Bishop. Admitting that he was in favour of capital punishment, Bishop Genders explained, "I defend this belief on the grounds that we are saying to the Almighty, 'We cannot cope with this person here so we are despatching him or her a step further along the road to eternal life for you to deal with.'" The cleric explained to the *Bermuda Royal Gazette* that he considered it was appropriate to say to God, "Over to you."

There are any number of qualified political commentators working on *The Post*; I'm not one of them. Sometimes I feel like the character in Christopher Hampton's *The Philanthropist* who says, "I'm a man of no convictions — at least I think I am," and as a matter of fact I used to vote in Manchester's Central Ward, whose M.P. (now Lord Lever) was once introduced as representing "the densest constituency in the U.K."

I do, however, have a keen sense of the ridiculous which is richly nurtured by many of our essential activities, including politics. Though the subtler aspects of party in-fighting escape me, my memory invariably stores up the more ludicrous manifestations. So, when our friendly neighbourhood pundits sighed with envy at the British three-party system during May's general election in the U.K., I was able to point out to them that, in fact, no fewer than 107 parties had put up candidates.

These included the Go To Blazes Party, the Gay Liberation Front, The Fancy Dress Party, Jesus and His Cross, and the Dog Lovers Party (which was in fact Auberon Waugh contesting Jeremy Thorpe's seat, the former

Liberal Party leader being at that time charged with conspiring to shoot Norman Scott's Great Dane and, quite possibly, Scott himself).

What with one thing and another, the Conservatives got in handsomely and a memorable *Guardian* front-page photograph showed a triumphant Mrs. Thatcher arriving at 10 Downing Street. Unfortunately this was placed next to an ad for Dr. Barnado's Homes which was headlined, "How much would you pay to give a lost little girl a start in life?"

A day or so later, an overwhelmed reader wrote a letter to the editor: "My sovereign is a woman; my Prime Minister is a woman; my boss is a woman and my wife is a woman. Have things gone too far?"

Constant Reader (the wife): "Where's all this getting us?" A.B. Nowhere in particular; this is what is sometimes charitably referred to as the rambling discursive style. Anyway, I was getting fed up with politicians so I shall now change direction.

THE LETTERS columns of the *Guardian* are a wonderland of dot-ness. A reader, for example, will rush into print to point out that the unexplained increase in the price of Bubble Gum "is undoubtedly due to the rate of inflation," but the best letters are those which appear as part of a long-drawn-out correspondence on some totally unimportant topic.

Some time ago an Edinburgh reader asked why there is such a preponderance of classifieds in the paper advertising either contraceptives and sex aids or pianos. "What possible connection could there be?" he asked.

The answers ranged from *Twelfth Night* ("If music be the food of love, play on") to *The Blue Angel* (in which Dietrich, as Lola-Lola, asserts that her little pianola is working night and day, but begs that one should not hammer on the keys because a little pianissimo is always sure to please).

The latest bout of nonsense began with an argument about the etymology of Bikini. Soon readers were rushing into the fray with their solutions. The *Bikini* "enabled the wearer to achieve the maximum radiation in the shortest possible time"; "Bikini Atoll was only a tiny area hiding some highly secret information"; the original experiment sought a new way to war whereas "the swimwear designers were after a new way two-piece"; "like the atoll it has a large amount of fallout"; and "the true derivation arises from the fact that the first observed wearers of this garment were thought to have nothing on atoll."

Sometimes, however, the letters aren't trivial at all and they reveal more than even the briefest *Bikini* about the essential nature of the *Guardian*.

When Gary Gilmour was shot by a firing squad in Utah last year, the papers ran a story criticising the execution which, it suggested, "seemed to bring out the cruder aspects of the American media." This elicited a reply from R.A. Kahane, the First Secretary of the Embassy of the United States. "How refreshing it is to contrast this crudity," he wrote, "with the tasteful fashion in which the *Guardian* discreetly placed the story in an inconspicuous position at the top of page one."

STEEPED IN HYPOCRISY, the paper is a pale shadow of C.P. (Continued on page 16)



Jerusalem Plaza

"SOUL EVENING"

with the
"Souls of Dimona"

will be held at the hotel's swimming pool on
Saturday, September 8, 1979
at 8.30 p.m.

Programme:

Two hours of entertainment ★ 17 singers, instrumentalists and dancers ★ "Jerusalem Plaza" dance band ★ Swimming in pool

Menu:

Saturday Buffet including old-fashioned beef stew ★ Chicken stuffed with olives ★ Variety of salads ★ Cold cuts ★ Wine ★ Cold drinks ★ Desserts ★ Coffee

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will present a colour film of the opera

FIDELIO

by Ludwig van Beethoven

performed by the Hamburg State Opera
accompanied by the Philharmonic State Orchestra of Hamburg.

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Tuesday, September 4, 1979 at 8.00 p.m.
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HAIFA — BEITENU

Wednesday, September 5, 1979 at 8.00 p.m.
Admission tickets: (IL₪.-) Nova, 32-34 Herzl St., Hadar

NETANYA — OHEL SHEM

Thursday, September 6, 1979 at 7.00 p.m.
Admission tickets at the cinema box office.

JERUSALEM — BEIT AGRON

Tuesday, September 11, 1979 at 8.00 p.m.
Admission tickets: (IL₪.-) at Cahana, Rehov Shamal.

Israel Theatres

Habima

A SIMPLE STORY
Large Hall, 8.30 p.m.
Tomorrow, Sept. 1, Mon., Sept. 2,
Tue., Sept. 4, Wed., Sept. 5,
Sat., Sept. 8, Mon., Sept. 10,
Tue., Sept. 11, Wed., Sept. 12

Beer-Sheva Municipal Theatre

THE SUBWAY
Last performance
Today, 8 p.m., "Tsvavia" T.A.
BEAR LIAR
Tomorrow, Sept. 1,
series 25, Sun., Sept. 2,
series 26
THE SUBJECT WAS ROSES
Sun., Sept. 2, Sa'ad,
Wed., Sept. 5, Beersheba

2 Special Concerts

by Israel's Singing Star
YEHORAM GAON
in Concert
"GAON 79"

HAIFA: Ora, Rehov Herzl, Friday, August 31, 9.45 p.m.
Tickets: Kapat Macabi, Tel. 644815, and at the Box Office on evening of performance. Tel. 646017.

TEL AVIV: Beit Arlosoroff, Tomorrow, Saturday, Sept. 1, 9 p.m.
Tickets: Leav, Hadran, Kotel, and at Box Office, Tel. 283854.

(Continued from page 15)
Scott's great Manchester Guardian, "Britain's non-conformist conscience." Henry Fairlie, the British journalist, wrote it off some years ago in an unforgettable article in *Encounter*: "It has almost ceased to function as a newspaper altogether," he maintained, "its comment is always unexhilarating and normally unilluminating... Its writing, generally, is arch when it is not simply incompetent. It is without form, without substance, and without purpose: a disgrace to radical journalism."

Well, I wouldn't go as far as that. In fact I think that its feature articles and make-up are first-class, but Fairlie might have put in a word about the paper's typographical errors which are so numerous that it is generally referred to as the *Grainiad* since it is quite capable on occasion of misspelling its own name. P.G. Wodehouse could have been describing the paper when he wrote *Printer's Error*, a poem that told how he hunted down the compositor who had set one word wrong and shot him through the collar-stud:

*Prepare I said to meet your God
Or, as you'd say, your Goo or Bod
Or possibly your Goo.*

The paper's essential sanctimoniousness, its inbuilt cant, surfaced in the famous *Picture Palace* affair. Despite its oft-proclaimed allegiance to the highest moral principles, including freedom of speech, the *Guardian* threatened legal action against Eyre & Spottiswoode, the publishers, when they announced *Picture Palace*, a thinly-disguised novel about the newspaper by Malcolm Muggeridge, in their 1934 list. The book was withdrawn.

There's an old joke which sums up this attitude. A man knocks at a door and asks the householder, "Do you believe in free speech?" "Of course I do."
"Well, then, I'd like to use your telephone."

For years, the *Guardian* took a moral stance against booze, betting, crime, sex and sensationalism, leaving its readers with a comfortable glow of righteousness that might have cooled considerably had they known it was heavily subsidised by its sister-company, *The Manchester Evening News*, which gave prominence to, you've guessed it — booze, betting, crime, sex and sensationalism.

Reading excerpts from Muggeridge's still-born novel, which appeared a few years ago in the *New Statesman*, this fraudulent plety and other of the *Guardian's* follies are easily recognized: my reaction varied from a sour grin at the incongruity of it all to delighted roars of laughter at the exposure of an absurd fraud.

Its columns are still filled with the fashionable obsessions of the progressive high-minded liberal. Brian Walden recently described these in a review of *The Bedside Guardian* as "all the detritus that clutters the modern mind and prevents it from concentrating on those one or two issues where a collective view can improve the human condition."

These it leaves to its leading articles, which all too often reflect a lamentable ignorance of the facts while expressing the pious hope that wiser counsels will yet prevail. Muggeridge caricatured this tendency in his still-born novel, when the editor feels that Pettigrew (Muggeridge), the leader writer, ought to express a "restatement of first principles." "Pettigrew laughed. 'Strange

he should still believe in principles as principles... Strange that he should look to them, their abstract statement, to resolve conflicts, order chaos.' His voice became suddenly vehement. 'The whole world might become a wilderness, and principles still echo aimlessly over it, like dry wind over the Sahara.'"

The *Guardian* is anti-Zionist and anti-Israel. Eric Silver, their man in Israel, does a very creditable job of maintaining objectivity (and, quite fairly, criticises us from time to time) but David Hirst's stories from Beirut are pure PLO propaganda, referring to "Israel's brutal regime" and even attacking those "rejectionist front" Arab regimes with which Arafat may be squabbling. Marlin Woollacott's recent four-part series, "The Changing Dream," further tipped the balance against Israel and his summing up reflected the paper's stance: "Israel's existence," Woollacott wrote, "must be recognised both as an accident and an injustice..."

A few weeks later, an article by Lawrence Lifschultz about the killing four years ago of Sheikh Mujbir Rahman, the Bangladeshi leader, revealed that the *Guardian's* coverage at that time was "a myth that came to stand as a fact." The paper had reported that Mujbir had been murdered by a group of junior officers who had to political allegiance, but had later selected Khondakar Mustaque to replace Mujbir when the revolt had succeeded.

The fact is that Mustaque and his political friends "had been involved for more than a year in plans designed to bring about the overthrow of Mujbir." Lifschultz reported last week. However, the *Guardian* story at the time had emphasised that the officers had acted alone "and that after the killing of Mujbir they suddenly decided to pick up Khondakar Mustaque as a replacement."

The 1975 front-page lead story was filed by Lawrence Lifschultz and our old friend Martin Woollacott who was clearly as omniscient then about Bangladesh's affairs as he is today about Israel's.

But the affair may be even muddier than that. *Private Eye* reported last month that the Bank of Credit and Commerce International was having some serious difficulties. "No one in Britain would be sadder about the bad news from BCCI," the paper said, "than the directors of the *Guardian*" for the bank's accounts show charitable donations of a sum approaching half a million dollars, most of which has gone to fund a regular *Guardian* feature called "Third World Review."

The bank's directors are Pakistani, reports *Private Eye*, and the editor of the feature, Aitaf Ganhar, is close to the Pakistani government. *Private Eye* maintains that the *Guardian* could hardly survive without the "Third World Review" and suggests that this is the reason for "the continuous publication of articles in praise of dictatorships, especially in Pakistan, which would be anathema to *Guardian* leader-writers."

Le plus ca change... It's exactly the same situation which Muggeridge satirised in *Picture Palace*, banned by the *Guardian* 45 years ago — the shameful conjunction of the profession of the highest moral principles with a certain disregard for scruples in maintaining profitability.

Jack Benny once said, "I'm an old newspaperman myself, but I quit because I found there was no money in old newspapers." Discuss. □

now-dorm. *Times* resumes publication. The *Guardian* will almost certainly lose all the circulation that it picked up following the "reformer's close-down last November."

The *Times* and the management do seem to be talking at last and *The Times* may reappear in the not too distant future. Meanwhile its readers may derive some comfort from an article published by "Dr. Norman Pittiful," in the Religious Affairs section of *Private Eye*. It could well be, he suggests "that in another dimension beyond our comprehension, *The Times* still lives on — complete with all those much-loved qualities with which it has always been associated — boundless compassion, absolute moral integrity and, of course, the crossword."

I very much doubt it. After all, the paper is produced by journalists who are by nature pretty earth-bound if not pub-bound, and as far removed from any conceivable metaphysical plane as it is humanly possible to be. In fact, when Harold Evans, the editor of the *Sunday Times*, was working on the *Ashton-under-Lyne Reporter* he covered a visit by General Booth to the local HQ of the Salvation Army. Each person in the audience was asked, "Do you want to be saved?" When it was young Harry's turn he proudly told them that he was from the press.

The *Sally Army* people were very kind. "But you can still be saved," he was told.

It is difficult to imagine the havoc that the suspension of *The Times* has caused to Top People's lives. For one thing, there is a sneaking suspicion that no one has died since November, as no obituaries have appeared. The editor of this department once told of a friend who claimed that he always read the obituary columns of *The Times* first thing in the morning while he was still in bed. He explained this idiosyncrasy by saying that, as long as he didn't read his own name there, he knew it was safe for him to get up.

There is a well-known story about a foul-up in the Obituary column. When Lord Bessborough died, the wrong eulogy was printed and John Lawrence received a very angry phone call. "Lord Desborough speaking," said a furious voice. "Look here, you've printed my obituary in *The Times* this morning!" Lawrence's usual aplomb wasn't disturbed in the slightest. "And where are you speaking from now, your Lordship?" he enquired.

Until the paper appears once more, the Athenaeum is likely to be finding it difficult to replenish the natural shrinkage of its membership. Some years ago there was a lively correspondence in *The Times* about how to get a letter published there. One correspondent suggested that any letter published on the notepaper of the Athenaeum was almost certain to be published. This brought a quick rejoinder from another correspondent who said that he had always understood that it was impossible to become a member of the Athenaeum unless one had first had a letter published in *The Times*.

IT'S BACK to school next week and I'm going to set myself an entrance examination. The first question:

Jack Benny once said, "I'm an old newspaperman myself, but I quit because I found there was no money in old newspapers." Discuss. □

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5 Belgian, flowery velvet	1.70/2.30	10,068	6,724
6 Modern Belgian pilose	1.90/2.90	10,882	6,975
7 Belgian velvet velour	2.00/2.90	11,455	6,975
8 Classic Danish	2.00/3.00	15,450	7,950
9 Carmel, modern weaving	2.00/3.10	15,345	10,741*
10 Flowery velvet, Belgian	2.00/2.90	14,935	9,975
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IN THE ABSENCE of great fiction writers, biographies and autobiographies are very much the fashion these days. The famous and the infamous display their lives for our entertainment and delight, a form of literary strip-tease constrained by the G-string of modesty and caution to keep the hounds of libel at bay. The witnesses in the recent Jeremy Thorpe trial were all under contract to have their autobiographies published, plans which, because of his acquittal, fell through or were much reduced in value by his innocence as it turned out. Goodness, as Sam Goldwyn remarked, is not only not very photogenic, but apparently also carries a lower price tag. I suppose there is just too much of it around.

Most autobiographies have some extraordinary tale to tell: achievement, adventure, heroism or, even more fascinating, tales of villainy or murder most foul, and the fouler the better. All this makes for a good read by us little fellows in the middle, who never made the papers except in the "Hatched, Matched and Dispatched" columns. But what about those autobiographers with a flair for writing, whose only shortcoming is that nothing worth recording ever happened to them? Charles Foster of *The Laurels*, Holloway, in the Grassmuth Brothers' *Diary of a Nobody* comes to mind. But there, since they were comedians, we are in the realm of fiction.

How then, can one write a very readable, funny and warmhearted autobiography when one has done virtually nothing with one's life or had anything of the slightest import happen to one? Well, Mr. Mullins, misty by the grace of God, shows us how. His is a humble story and Mr. Mullins has much to be humble about. His trick is to make his very humbleness work for him. And he seems to succeed.

WE FOLLOW THE Mullins family through ever-changing lodgings in seamy "south-of-the-river" London. Mum is a dedicated alcoholic. Dad a petty thief and sometime docker, trying in his spare time to make "overlasting" lighter wicks from a stolen sack of asbestos flakes. This experiment in pyrotechnology fails on account of its inventor being un-



British Prime Minister Margaret Thatcher making a rude palm-back V-sign under the mistaken impression that it is palm-forward Victory-V sign. In "Gestures: their Origins and Distribution" (Oxpe, £6.95), Desmond Morris, Peter Collett and Peter Marsh have scientifically mapped 20 key gestures and their geographically varied meanings to show that behind these familiar actions is a precise pattern of human behaviour.

able to get the wick through the small hole.

Escape to the ocean waves seems the only way out, and next we find young Mullins at a gallery-boy on the trampsteamer *Invincible*. ("She could not have been too bad - fifty million weevils can't be wrong.") He is introduced to sex by the hired help on the Spanish Main and around cosy bunkering stations east of Suez. Next, through the intercession of A. Hitler, we meet him as AC2 armorer in the RAF, stationed at Biggin Hill "a training as useful in life as an ashtray on a motorbike."

Ingloriously back on civvy street, he does a stint selling stolen ladies' compacts which in the end, for reasons of discretion, demands an enforced absence from his habitual stamping grounds. He uses this period of unemployment "to catch up on his reading." The next major event is the acquisition of a large bruiser-

Mulling it over

ME, TO NAME BUT A FEW by Spike Mullins. London, M. and J. Hobbs and Michael Joseph. 205 pp. £5.95.

Wim van Leer

Next he tries his hand at gag-writing for comedians - as it turned out his pathway to fame, glory and spondulicks. At that time, the newspapers carried "Recipes for good satisfying dishes without resorting to cannibalism," remembered as "How to prepare the label off a tin of pilchards for a family of six," "Carrot Trifle for Four" and "Garbage Surprise."

Given the lean diet prescribed by insolvency coupled with post-war British austerity it is an unwise decision for both parties. At that time, the newspapers carried "Recipes for good satisfying dishes without resorting to cannibalism," remembered as "How to prepare the label off a tin of pilchards for a family of six," "Carrot Trifle for Four" and "Garbage Surprise."

AND THEN, one day, the Goddess of Success casts her smile his way. He writes a monologue to go with the song "A Shanty in Old Shanty Town" (the roof is so slantly it reaches the groin), which he sends to Max Bygraves. Back comes a letter, quoted in full, enclosing a cheque for £25. Oh halcyon moment, oh sweet smell of success, oh heavenly tunes of glory. And, as well it might, the book ends on an upbeat note: "That was sixteen years ago, and I think I am winning. But that, as they say, is another story."

Pioneer

ANDRE KERTEZ: Sixty Years of Photography edited by Nicolas Ducrot. London, Penguin Books. 224pp. £5.75.

Robert Azoff

THE APPRECIATION of photography as an art form in Israel has been inhibited by the lack of exposure to good photographs. Only occasionally does a good exhibit visit.

Otherwise we are dependent upon printed sources for our photographic education. But, unless one has access to a good art library or orders photographic literature from out of the country (which presupposes a knowledge of such literature), it is very difficult to find good photography books in Israeli bookstores.

Thus, many photographers whose names are household words among photography lovers internationally are virtually unknown here. Meanwhile, those photography books available are of the cheaper variety so that the quality of the printing prevents the reader from seeing what a good photograph should really look like.

Andre Kertesz was a seminal figure in the history of photography. He was one of the first photographers to use a small-format camera and a pioneer of "street photography." He experimented with the medium in a series of nude distortions in which he photographed the human form through a funhouse mirror. He was also a founding member of the Magnum agency (along with Robert Capa, David Seymour, Werner Bischof and others) and inspired such great photographers as Brassai and Cartier-Bresson.

Kernels of thought

ARIEH JARUS: PSYCHIATRIA KHEILATIT BEYISRAEL (CONTRIBUTIONS TO COMMUNITY PSYCHIATRY IN ISRAEL). In Memory of Dr. Arish Jarus. Editors Louis Miller, Hanna Pollak and Hanita Berman. Jerusalem, Academic Press. 187 pp. Hebrew and 45 pp. English. No price stated.

THE CREATIVITY of some thinkers is expressed in the works they produce, while others leave their mark on the world around them. The creativity of the late Dr. Arish Jarus was largely of the latter kind.

But there was no lack of new ground that needed breaking in Jerusalem in building a basis for community psychiatry, from the establishment of a half-way house to the creation of a network of services.

Rachael Chazan

utilization of the mother in the symbiotic phase. These children have no "skin," psychologically speaking; constantly in fear of either merging with the mother or being left by her, they keep her at the required distance by pathological defences.



"The Scapegoat," from "William Holman Hunt and Typological Symbolism" by George F. Landow (Yale University Press, £14), a major reconsideration of the Victorian painter. Prof. Landow shows how Hunt's work became increasingly visionary and concerned with depicting anticipations of Christianity in the Old Testament. A.B.

Language

HA-HALOM VE-SHIVRO (The Dream and its Fulfillment) by Eliezer Ben-Yehuda. Edited with an introduction and notes by Reuven Sivan. Jerusalem, Mosad Bialik. 250 pp. No price stated.

THE OUTLINE of the Eliezer Ben-Yehuda story is familiar - but few could fill in the details. He was still in his teens when he set out his objectives: the revival of a modern spoken and written Hebrew, based on the lexicographical treasures of Hebrew literature, with new coinages as required. As Reuven Sivan points out, the Hebrew revolution was not the work of one man, but, like other revolutions, needed a leader to spark it off. That leader was Ben-Yehuda. He connected the revival of Hebrew with the nascent Zionist revolution under the slogan that the return to the Land must be linked to the return to the Language.

DEVELOPMENTS in Palestine contributed to the momentum in that Jews were coming in from various backgrounds and although the extent of their knowledge of Hebrew differed, it was their only common linguistic factor. In Palestine, Ben-Yehuda worked as an educator and journalist, concentrating singlemindedly on the reconstruction, consolidation and dissemination of Hebrew.

Mammary manual

BREAST watching is one of man's most ancient pastimes. The next step is classification. I remember a clandestine mammary manual which was feverishly circulated among the pre-Baron Rothschild boys at our local shul. That much-handled guide typed the objects according to the shapes and sizes of fruit, i.e. peach, pear and the memorable watermelon. Brien is a trifle more sophisticated and classifies them according to architectural models, i.e. drop arch, parachute dome and various styles such as Brutalism which emphasizes "big chunky members which collide ruthlessly."

HOWEVER, Brien specifically states that he intends no more than a light-hearted review, and he has done pioneer work in attempting to put order into the anarchy of breast watching with his large-format book of text and photos (culled in part from girls' magazines). Connoisseurs will be grateful for a pseudo-respectable excuse to look at pictures of tits, though even here there is a slight objection since some of the pictures include faces and crotches which tend to distract from the study matter. Another sin of commission is airbrushing out the light hairs and knobbly bits round the nipple from the photo on page 40 when it is reproduced as the glossy cover picture.

APART from classifying, Brien, with time on his hands since he is the film critic of the strike-bound *London Sunday Times*, also indulges in a further flight of fancy by attempting to determine the character of the owner from the form and size of the breast. However, as we have seen before, he ignores the less manageable and less aesthetic types and so this survey, too, is less than comprehensive. Brien calls the art of character reading from the breast (he also speculates on the types of male attracted to such breasts) - mammalogy, which should surely be mammology, since mamma is the root rather than mammary.

THERE is of course some basis for attempting to gauge the influence of the breast on the possessor's character. (I seem to remember a story about a Calcutta fakir who would read fortunes from the knobby kness of the British sahibs as they passed in their khaki shorts.) But who is to say that breasts are generally more influential than noses, ears, legs or posteriors. The size of the penis probably has a similar effect on the character of the owner as has the size of the breast. Perhaps Brien is now engaged in the complete guide to penisology. □

Domes of Fortune

DOMES OF FORTUNE by Alan Brien. London, Quartet. 96 pp. £2.95.

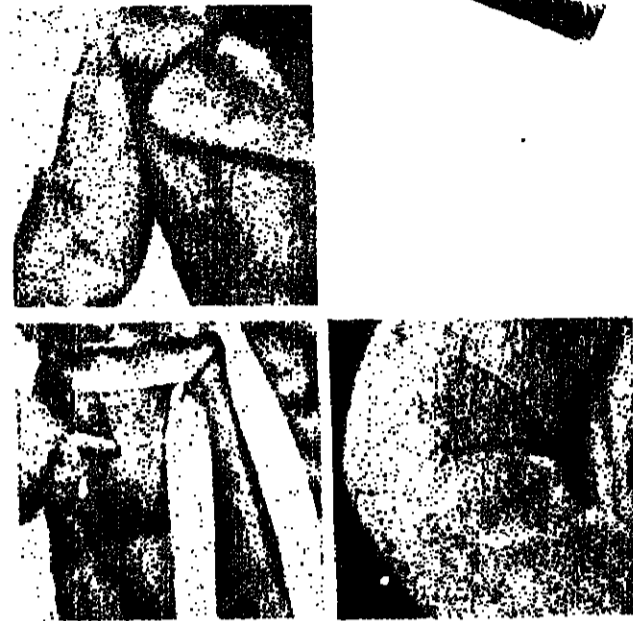
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CORRECTION

In Marja Wolska's review of Gad Hugo Sella's "Die Juden Tirol," it was incorrectly stated that the late Aharon Sella, a high-ranking police officer, was the author's brother. We apologise to Matatiah Sella for any embarrassment the item may have caused.

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Colourful metaphors

AT FIRST encounter the large acrylic paintings by the Italian artist Valerio Adami, currently on view at the Israel Museum, appear to contain all the stylistic trappings of Pop art, especially the reductively drawn, outlined images, filled in colouring-book style, with flat layers of shockingly pure colours.

This initial visual relationship to Pop's mass communication graphics remains with the viewer until he begins to realize that only the outward manifestations on the picture plane carry the essence of the style. It is the spectacle of clear pigment (mauve, corn yellows, fuschias, indigos, mint greens and blood reds) coraled by the frugality of line that parallels Adami's pictures with those of Caulfield, Warhol and D'Arangelo.

Fortunately, Adami's work never reaches out to touch the "sanctity" of the plasticized world. This association begins to dissolve as one examines his lateral narrations. The obviously simplistic subjects are actually complex statements lined with historical metaphors from the ancient world, surrealism, Caravaggio, Pound, Joyce, Wagner, Van Gogh, Freud and others.

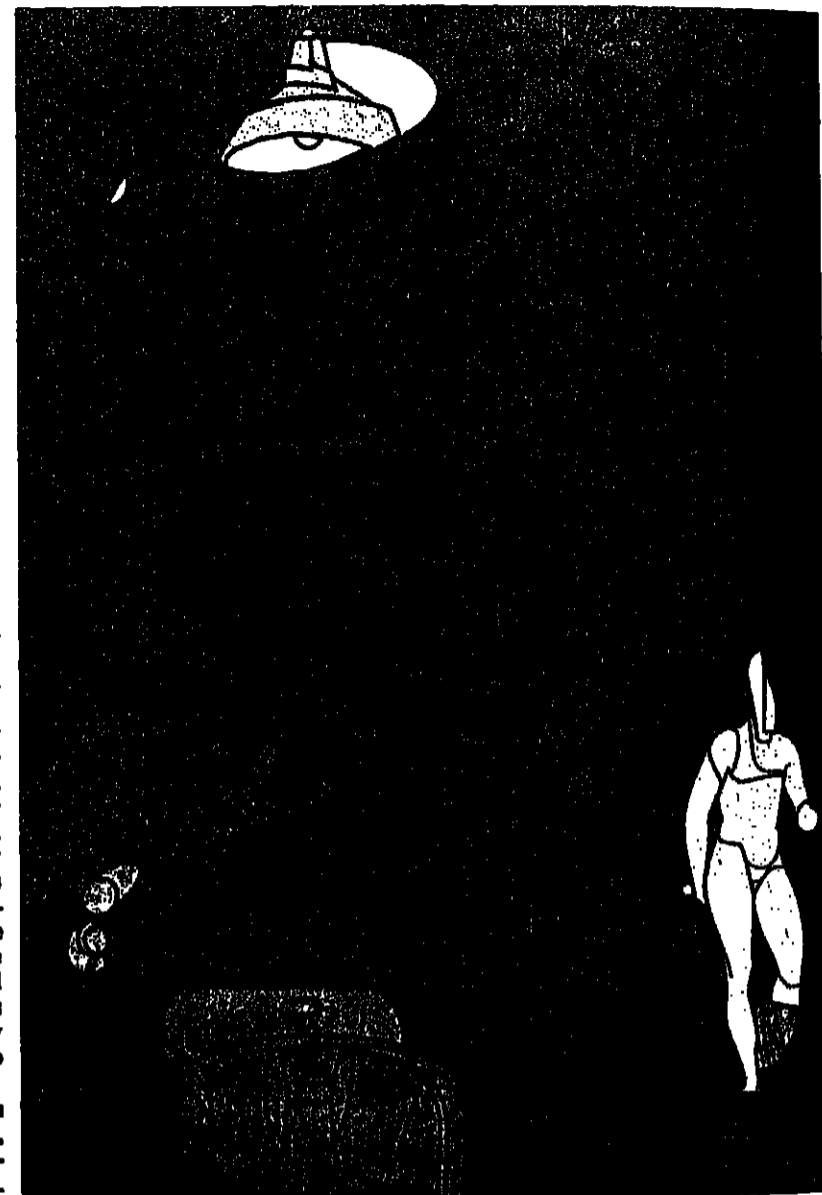
Adami generates interest in a theme by his intellectual appraisal of it coupled to an organizational mind that gathers, filters and contains diverse elements into concisely composed, "readable" paintings. In contrast to the basic artistic aspects of colour, line, balance, texture, etc., which are extremely exactly rendered, Adami's themes are not always understandable. Generally, they must be deciphered like a poem, where the broad subject is comprehended only after the analogous phrases and words are systematically operated and capsulized into perceptible thoughts.

Although Adami sweeps across the canvas with a romantic flair, his work echoes with the resounding thumps of 20th century art. His non-modelled and anti-impasto surfaces depict a mechanical application of paint in the same way that the banded black figures are dissected and reconstructed in a latter-day approach to analytical cubism. But colour is always expressive, never descriptive of an object. Understated, yet very much in evidence, is a strong European tradition that straddles classical stability and Renaissance grace mixed with flashes of Matisse and the hallucinations of a di Chirico stated surrealism.

Adami's colour is almost arrogant. It is caustic but rarely abuses one's senses for he tempers it with complementary tints or warm earth colours wrapped into smaller shapes that create a controlled equilibrium of the chromatic presentation.

As Adami works to place the abstract fragments into a considered picture, he never loses sight of man's behavioural dilemmas. He codifies these problems in words and phrases emblazoned across the picture's face, helping the spectator to forge today's message from images of other times and other people.

Adami, like so many other contemporary artists, is also concerned with the process of art and feels that the viewer's participation is an essential factor in the completion of a picture. He declares: "I think the spectator should relive, in his own way, the formative process which the image has followed. He should not find himself faced with a closed,



Valerio Adami: painting (Israel Museum, Jerusalem)

Gil Goldfine

immobile object. He should find himself implicated in something which is still in the process of happening." (Israel Museum).

THE NAIVE painter GABRIEL COHEN continues to rebuild the universe according to his very own master plan. Its superstructure is a majestic confluence of tinily architecture and endless spaces animated by the "simple folk" who make the world go round.

The Debel Gallery (Elin Karem, Jerusalem), sponsoring his third one-man show, has chosen to display a group of 22 canvases painted by Cohen in 1975, during an extended visit to Paris. A few large pictures depicting his preoccupation with the biblical megapoleis are interspersed with smaller oils covering several other favourite themes: women, fortune tellers, the corrida and Cleopatra.

Cohen's major work in this show, "Le monde change de couleur," is a painted compendium of fantasy, realism, symbolism and naturalism. His ethereal city is a gumdrop explosion, a dimensional map of stacked minarets, windmills, cupolas, fragments of Jerusalem, pieces of Paris (Eiffel Tower), Cairo's Nile, and the winding Seine's busy embankment.

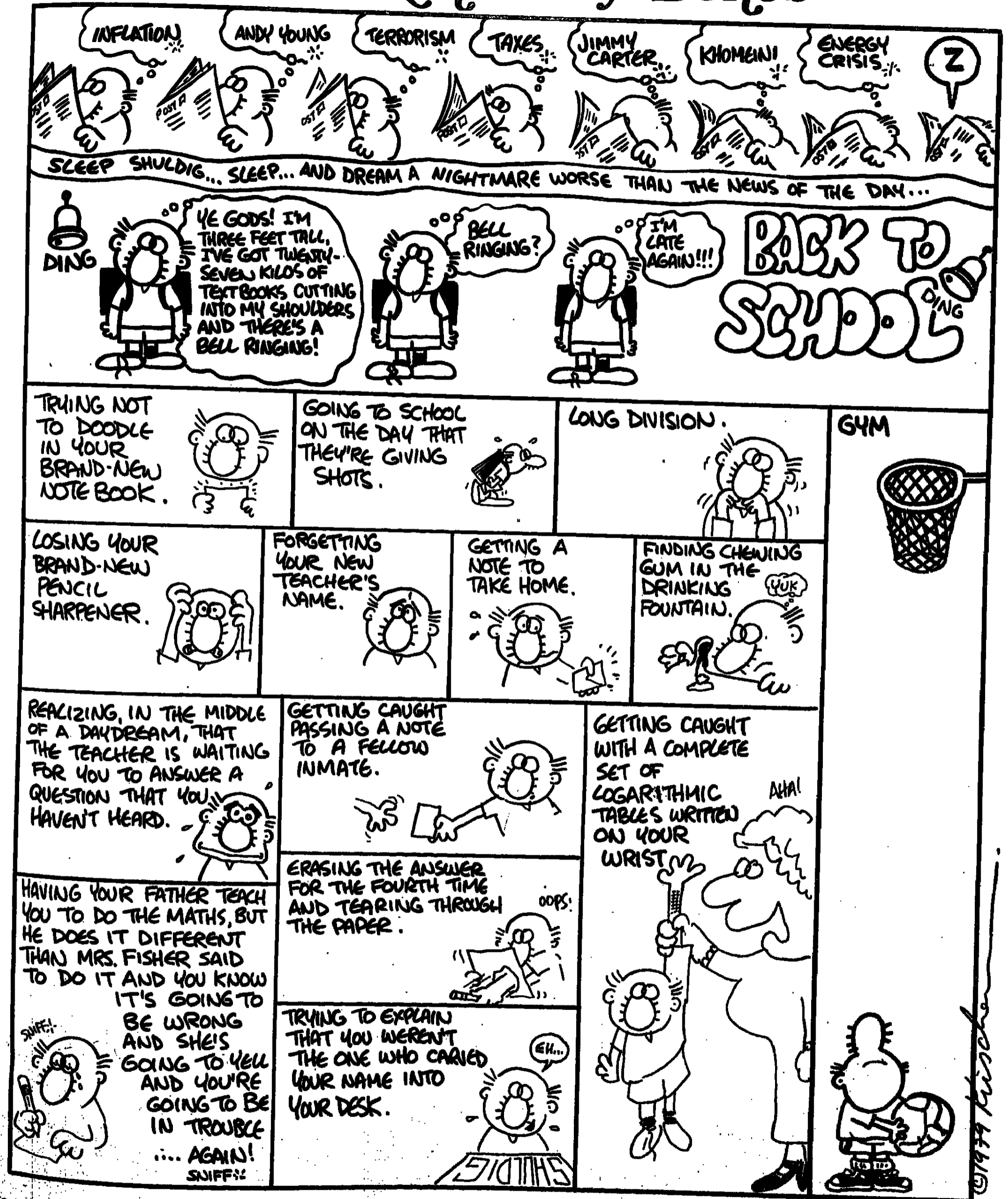
"Le monde" is filled with a kinetic light as Cohen illuminates his subject with no less than three suns (or moons). The gradations from dark browns to glaring yellows are cast down into the busy streets like pantheistic radii in the form of an allegorical-cum-Hollywood creation.

Unlike many of Cohen's previous imaginative "escapes," this major canvas is more decorative than innocent. Detailing is overly schematic with a loss of pure intuitive feeling. Also the colour is applied in a very controlled manner as gradations are logically used to create chromatic scales that forge an illusionistic feeling of space and volume.

Despite Cohen's slight shift in awareness and technical knowledge, the charm of his tales is such that one allows oneself to be bombarded by the insignificant.

My personal choice in this show was "La Belle et la Bête," a small frame in which Cohen renders a shabby interior containing a long sofa on which sits a rather shy gentleman (the artist?), an advancing female nude, and a cherubic Bengal tiger. Although roughly painted this little gem says it all. The mind is given licence to speak unclose secrets and truths as the spirit is unlooked, allowed to fly an uncharted route to never-never land. (Debel Gallery, Elin Karem, Jerusalem, till Sept. 8). □

The Weekend Dry Bones



FRIDAY, AUGUST 31, 1979

THE JERUSALEM POST MAGAZINE

PAGE TWENTY-THREE

Handwritten notes in the right margin of the page.